MIRACLE OF OUR LADY OF FATIMA

Music by

Max Steiner

NOTE from April 2012: The analysis below is based on my style of delineation from 1999. It is not up to my current standards in terms of precise or detailed descriptive bar-to-bar delineation that I currently or usually write. I edited slightly and added some material but overwhelmingly the material is quite skeletal in scope, and I am presenting this for public viewing now simply to provide at least some useful (hopefully!) scholarly information of primary materials showcasing wonderful music by Max Steiner. Thanks for your time & interest!]
[Edited April 3, 2012]
[Edited with images inserted January 17, 2016]

The following is a cue rundown and analysis of Max Steiner's reverent score to Warner Bros' 1952 pic, *The Miracle of Our Lady of Fatima* starring Gilbert Roland and Frank Silvera (remember him as "Angel," the Mexican bandit, in the Paul Newman pic "Hombre"?). The orchestration is by Murray Cutter, with nominal assistance by Sid Cutner and Leo Shuken (eg., Reel 4 pt 4A). The score was nominated for an Academy award and it is indeed very moving music, well worth repeated listening! I purchased the video at Tower Records and, I must say, the film gets better at repeated viewings. It is a well-acted and well-written movie, directed competently by John Brahm. The costuming

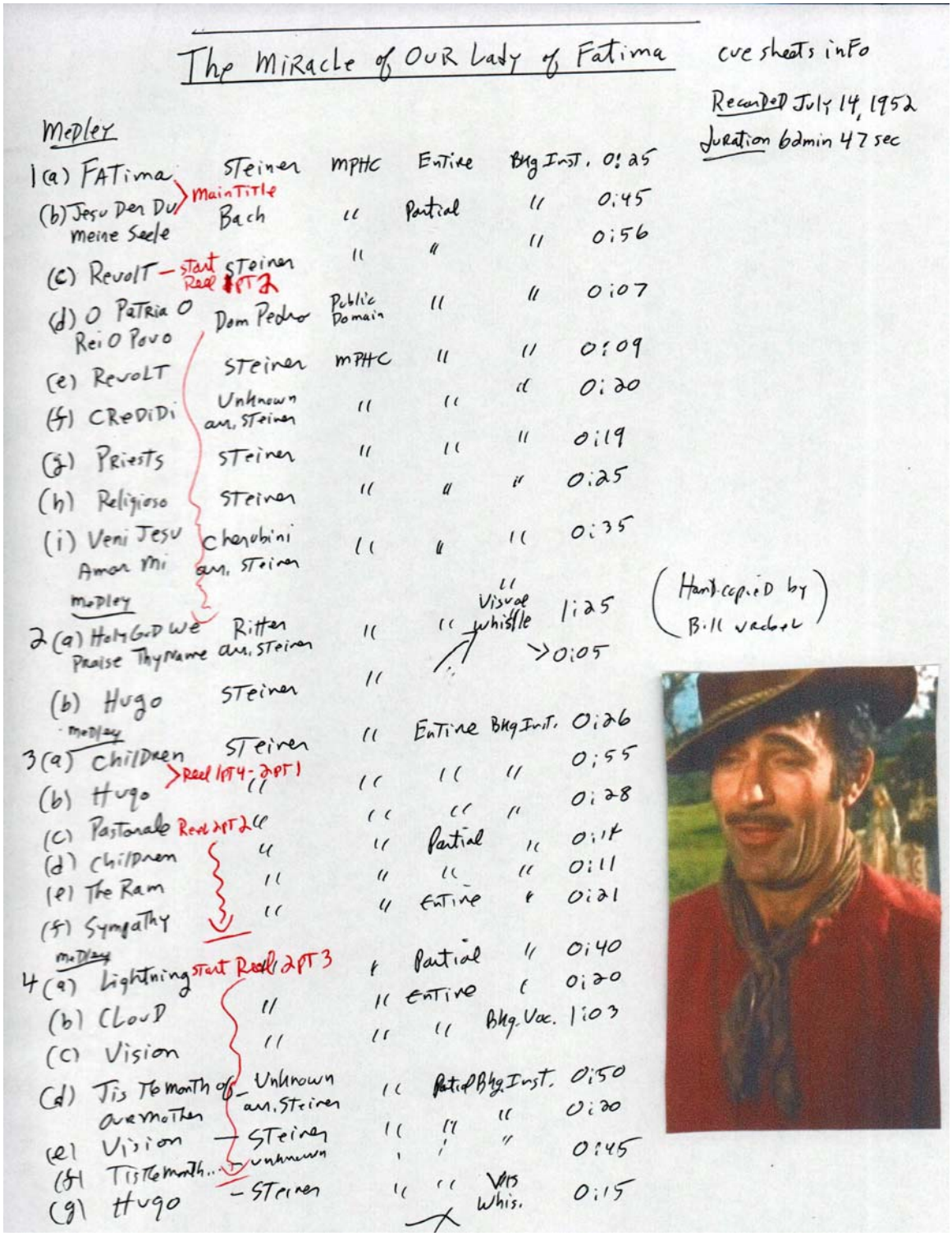
and set designs are superb.

Susan Whitney plays the innocent Lucia dos Santos, the eldest of three children who have seen the Blessed Virgin. Susan appears only in one more film, un-credited as an attendant in the Hitchcock film, *North by Northwest*. Sherry Jackson (who plays little Jacinta Morto) had better luck in acting, appearing in other Max Steiner-scored films such as *Lion and the Horse* and *Trouble Along The Way*, and later appeared in episodes of TV shows such as *The Virginian* (eg., "Show Me A Hero") and *Star Trek*.

Principal recording date was July 14, 1952. Total duration of score: 62 minutes, 47 seconds.

THE MIRACLE OF OUR LADY OF FATIMA

"Main Title" C time, 24 bars, 1:10. Several low register instruments play unison whole note C tied to whole note next bar. These include the bass clarinet, bass saxaophone, 2 bassoons (Fags), horn IV, tuba, rolling timp, organ, piano and celli (bass clef octave apart, C and c), and CB (bass)--all played *ff* (fortissimo). Horn III in the low register and two trombones play C half notes tied to 8th dotted notes in Bar 1. Then (now the trumpets join in) they play the 16th note C major 2nd inversion chord (G/C/E) rinforzando (>) to quarter note chord Ab major (Ab/C/Eb) tied to half-dotted notes next bar.

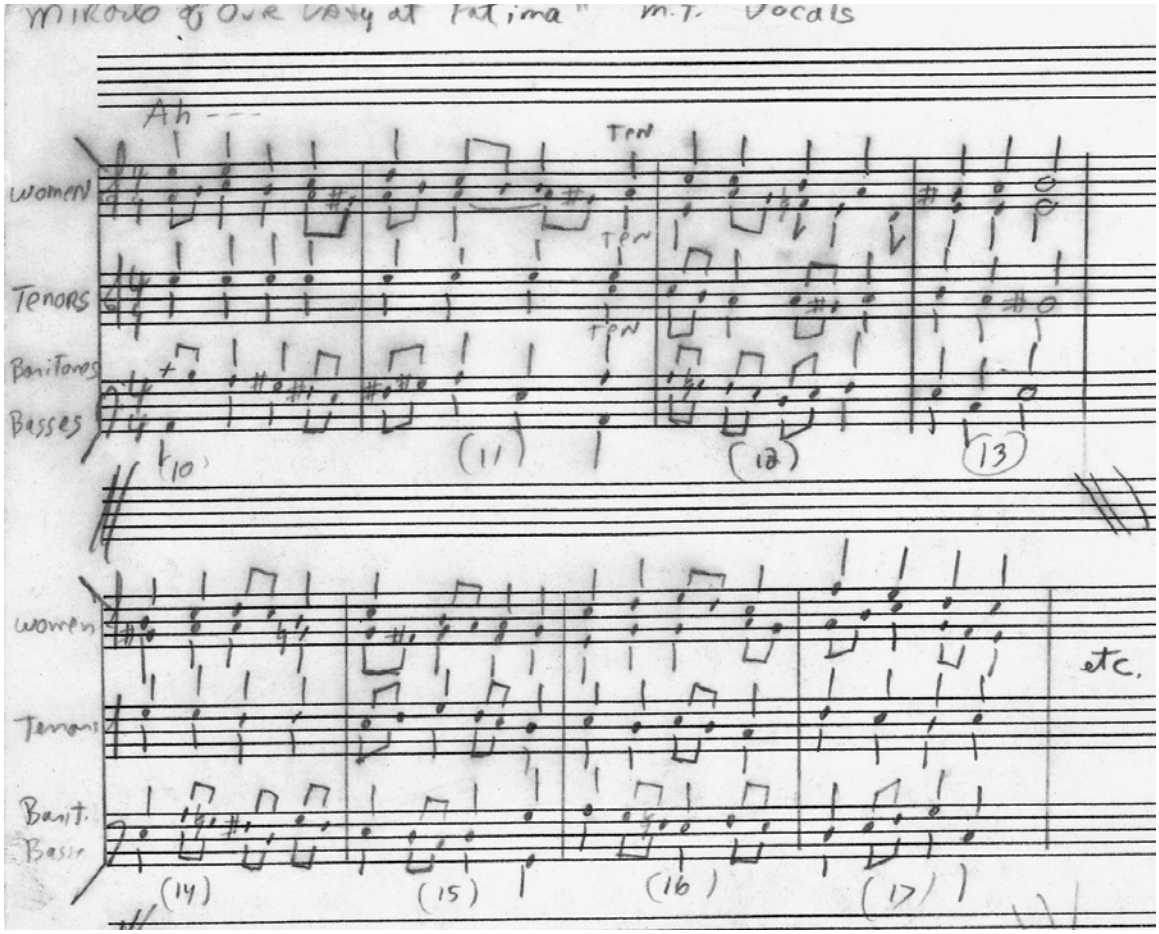


Bar 2 = 3 flutes/2 oboes/2 clarinets/ 3 horns/treble clef piano/8 violins I/4 violins II/violas play three quasi triplet figures. They play various inversions of the Ab major chord starting with (after two 8th rests) an 8th note Ab major 1st inversion chord (C/Eb/Ab).

Bar 3 = Cue changes to 2/4 meter. Emphasis again is on the Ab major root position (Ab/C/Eb) quarter double dotted chord crescendo (<) to F minor 16th note chord (notes A/Ab/C/F for the violins).

Bar 4 = Back to C meter. Emphasis on E major 1st inversion half-dotted chord (G#/B/E/G#). The VC/CB/bassoons etc play G# half note tied to 8th note. The harp plays ascending arpeggio 16th notes G#-B-E-G#, B-E-G#-B, E-G#-B-E, to G# 8th note followed by an 8th rest.

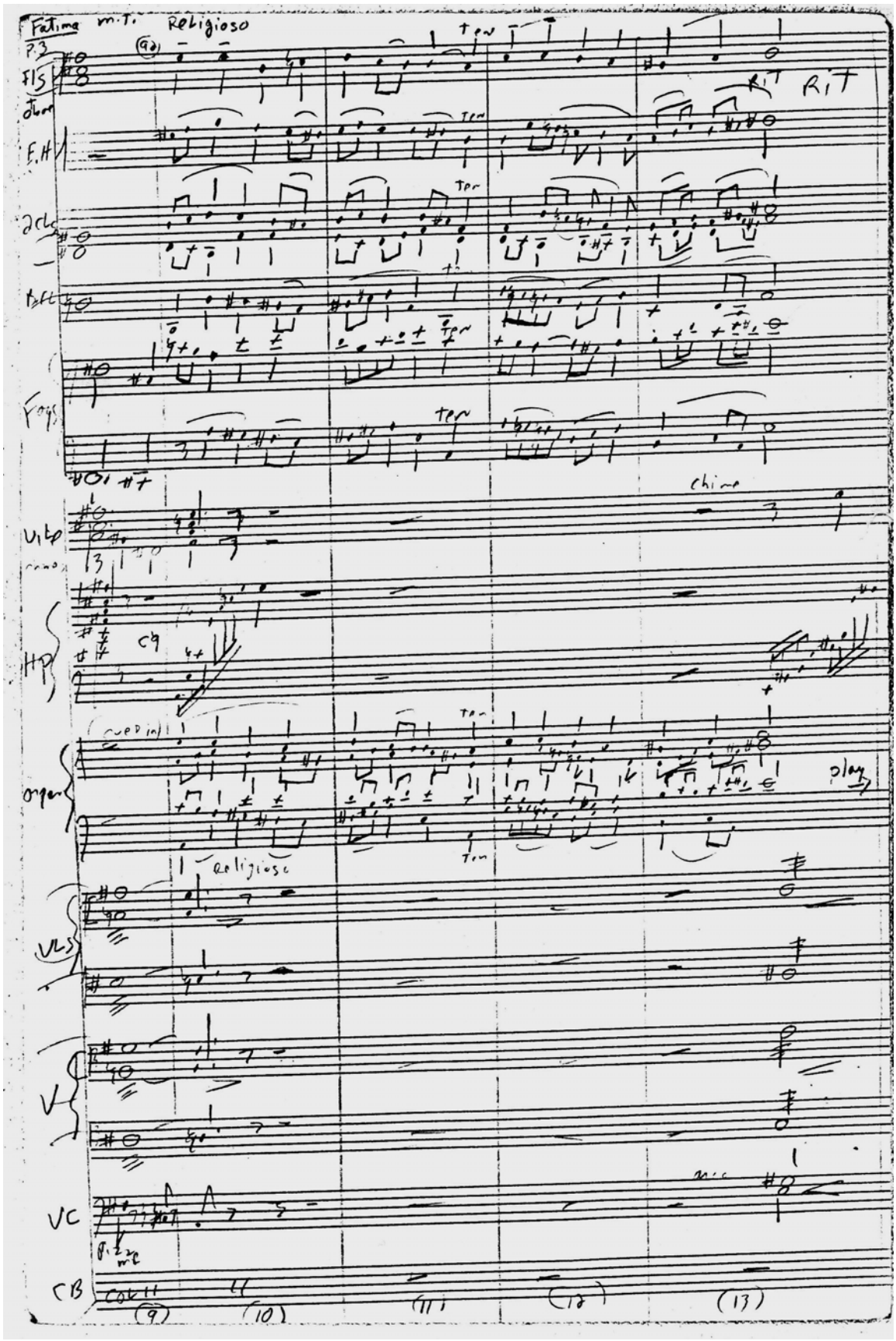
Bar 5 = Emphasis on C# minor chord (C#/E/G#).



Skipping to the end of Bar 7, the initial Fatima theme ends on the D# minor 1st inversion quarter note chord (F#/A/D#/F#) held fermata.

Bar 8 = The tutti performance doesn't resume until the last five bars of the cue, especially the brass. The harp strums the F# minor arpeggiando wavy gliss quarter notes (actual notes F#/A/C#/F#/A/C#/F#). The violins and violas play that chord whole note tremolo sfp, 1st inversion (A/C#/F#).

The vibe sounds the F# minor 1st inversion triad half dot chord. The flutes and clarinets play the F# min 1st inversion whole note chord tied to next bar. After a quarter rest, the chime strikes quarter note G# down to half note D#. The bassoons play half note dotted dyad F# (octave apart) to C# quarter note,etc.


Fatima m.T. Religioso
P.3
Fls
E.H
Fags
Vibe
HP
Organ
VLS
V
VC
CB
Rit
chime
play
Religioso
(9)
(10)
(11)
(12)
(13)

Bar 10 = The cue shifts gear to *religioso* as Max arranges Bach's "Jesu Der Su meine Seele," according to the official cue sheets. The previous section's music lasted 25 seconds; the elapsed time for this section from Bar 10 to the end of the cue is 45 seconds.

The mixed chorus is introduced here. These vocal arrangements are supervised by Norman Luboff. It consists of the women's section (soprano/alto) and the men's section (tenors/baritones/basses). They all "Ah---" their notes. In Bar 10 the tenors sing four consecutive quarter notes in E (repeated next bar). The sops play two E quarter notes down to B and up a full tone to C. The altos play two 8th notes A to B, then quarter notes C to B, and finally 8th notes A to G#. Baritones (bass clef) play 8th notes middle C to B, then quarter notes A to G#, and then F# to E. Basses play low Great octave A (A) quarter note up an octave to A (a) down to G# to 8th notes G#/A. Etc. The chorus ends the M.T. on E major (E/G#/B).

The orchestral section starting in Bar 10 consists also of the addition of the organ. The same pattern of the chorus is played, starting on the F major 7 chord (notes F/A/C/E). The strings are silent until the second half of Bar 13, playing bowed tremolo half notes, then joining in the melody line in Bar 14.

By Bar 20 the cue is designated "Maestoso" as the brass finally joins back in. Etc.

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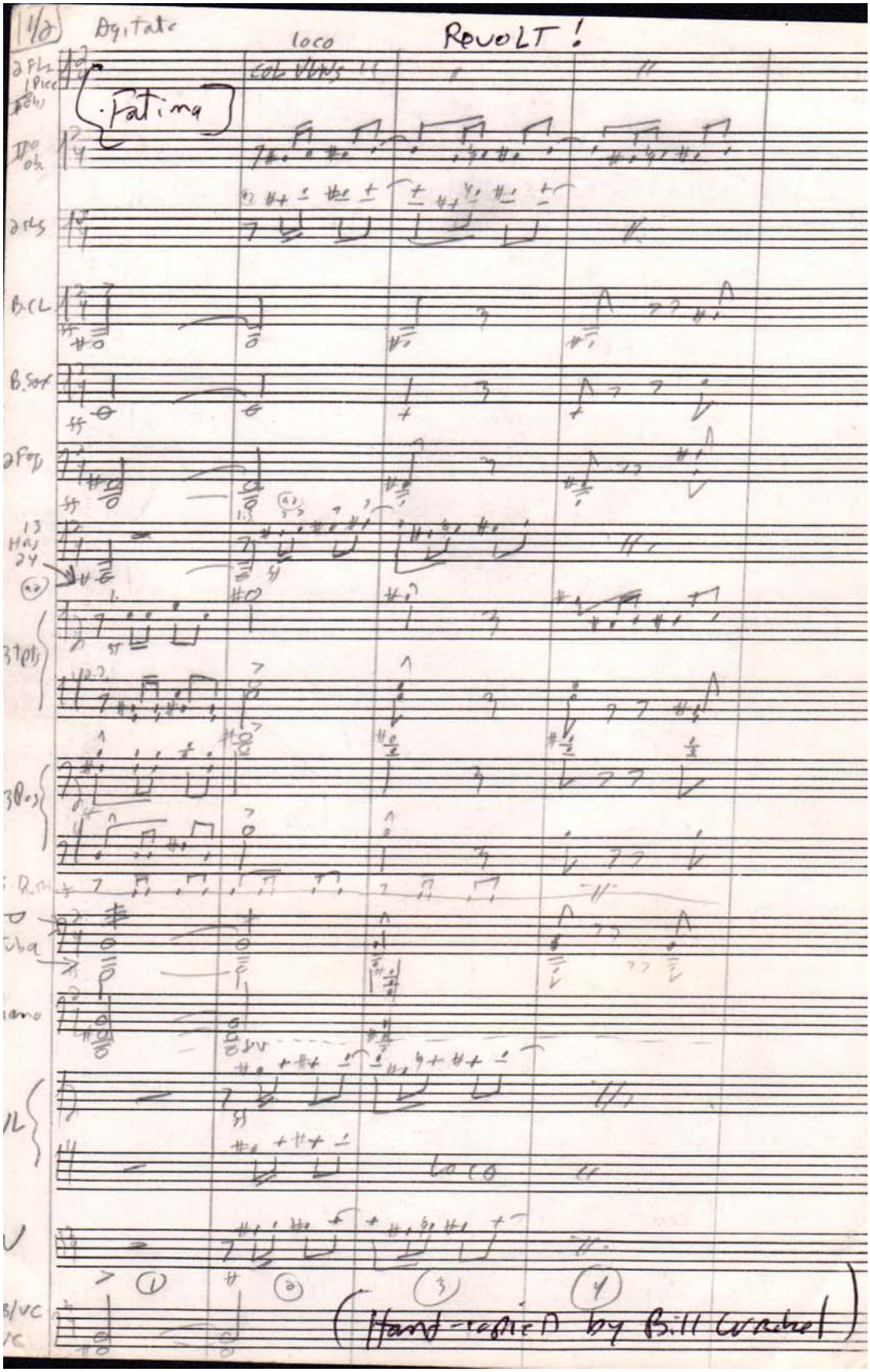
Immediately below is my hand-copy of the start of the Revolt cue (Reel 1 part 2):


1/2
Agitato
loco
REVOLT!
Fatima
B.Cl.
B.Sax
2 Fog
13 Hrs 24
3 tpts
3 Pos
Tuba
loco
(Hand-copied by Bill Wrobel)

Reel 1 pt 2 [Revolt] *Agitato* in 2/4 time, 102 bars, 2:16. Note: No cue titles are given in the fully orchestrated score (except for the Main Title). However, the cue sheet designates the beginning of Reel 1 pr 2 as "Revolt."

Scene: This is the dramatic Revolution scene in 1910 Portugal. The Revolt Motif is played many times in the movie, signifying the oppressive, secular police state (which is anti-Christianity) and its representatives, especially the Administrator of the Province, Arturo dos Santos (played by Frank Silvera).

The basic bare-bones revolt motif is a six-note figure first played in Reel 1/2 by the trombones, most prominently. A sforzando mark (forced accent or ^) is placed over 8th note chord B minor 1st inversion triad (small octave D/F#/B) followed by same two 16th note chords. Then it rises to its 2nd inversion (F#/B/Line 1 D) 8th note chord back to the 1st inversion 8th note chord. This basic motif pattern is completed in Bar 2 as it rises to the half note B minor root position chord (B/D/F#). The trumpets join in after that first 8th note played by the Pos. The bass clarinet plays F# half note tied to next bar. Fags play dyad half notes B/F# tied to next bar. Horns are on B, VC/CB on B, etc.

Bar 2 = After an 8th rest, the flutes/oboes/clarinets/2 horns/violins/violas expand on the basic Revolt Theme. Again, after an 8th rest, we find two 16th notes G# to A to A# 8th note to B tied to (Bar 3) next bar. Then the pattern is repeated.

Bar 5 = Flutes/oboes/clarinets/violins/violas are trill on half note C. After a quarter rest, the brass/VC/CB etc. sound a resounding C major chord 1st inversion (E/G/C) played rinforzando (>). Repeated next bar. Etc.

Skipping to Bar 11, the mob roar ceases as the spokesman exclaims, "Citizens of Portugal! Soldiers and sailors of the Revolution!" The cue changes to C meter. The strings are bowed tremolo playing the C minor chord (C/Eb/G), *sfp*. Specifically all violins are bowed trem on middle (Line 1) C dotted half note tied to non-trem 8th note (followed by an 8th rest and repeated next bar). Violas play this on small octave Eb/G notes. Bottom stave VC are non-trem on side-bracketed double-stopped dotted half notes Great octave and small octave C tied to 8ths, while top staff celli play Great octave G/small octave Eb notes. CB are non-trem on small octave C rinforzando-marked dotted half note *sfp* > tied to 8th note (followed by an 8th rest) and repeated next bar. The gongs sounds and the timp rolls on small octave C dotted half note tied to 8th note (followed by an 8th rest). The piano strikes quarter note Eb minor chord (actual quarter notes Great octave C/G/small octave C/Eb/G/Line 1 C) followed by rests. Clarinets also play the Eb minor triad. Fags play dyad Great octave C/G in the same duration of dotted quarter notes tied to 8ths (repeated next bar).

Skipping to Bar 43, the narrator is heard off screen saying, "In the Portugal of 1910, there was a swift and sudden uprising..." The violins are bowed trem between 8th notes Line 1 D#-E, A-Bb, C-D to (Bar 44) A#-B, C-Db, C-B, Bb-A to (Bar 45) Ab-G, F#-G, A-Bb, C-D to (Bar 46) Db-C, Cb-Bb, etc. After a quarter rest, the harp is arpeggiando wavy line rolled chord gliss on E Dominant 7th (actual notes Great octave Db/Ab/small octave F/B/Line 1 E dotted half notes tied to whole notes next bar). The flutes also follow the same notational effect of the strings.

Skipping to Bar 73 (page 19), the cue changes the tempo-marking to *Andante* in C meter. In that section, the narrator states, "And so began a savage persecution of all religious orders..." The English Horn and strings (minus basses) are prominent, playing the religious persecution theme(labeled as "Priests" in the cue sheets)"rubato" and "molto espressivo." After an 8th rest, they play unison 8th notes G/A/Bb, Bb/Bb/Bb/Bb (last four notes held tenuto).

Bar 74 = 8th notes Bb/Bb/Bb/C, Bb/A/Bb/Bb (last four notes held tenuto). Etc. The Pos in felts in bar 73 play *mp* the triad whole note G minor chord 1st inversion (Bb/D/G) tied to whole notes next bar. Etc.

Skipping to Bar 83, the cue changes to *Andante religioso*. The narrator says, "But the Portugese clung to their faith...after 7 years..." The woodwind and strings and organ play the Eb minor chord (Eb/G/Bb/Eb for the violins). The organist plays left hand (bass clef) whole notes Eb/Bb/G/Bb, right hand (treble clef) notes Eb/G/Bb/Eb. Etc.

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Reel 1 pt 4 [Hugo] *Giocoso* in 2/4 time, 12pp., 47 bars. Note: The first 9 bars were deleted in the final print. The music starts, faintly at first (edited in) from Bar 10, *Leggiero* in 6/8 time playing the Children Theme when Hugo says, "That's fine for little girls but not for a big fellow like me."

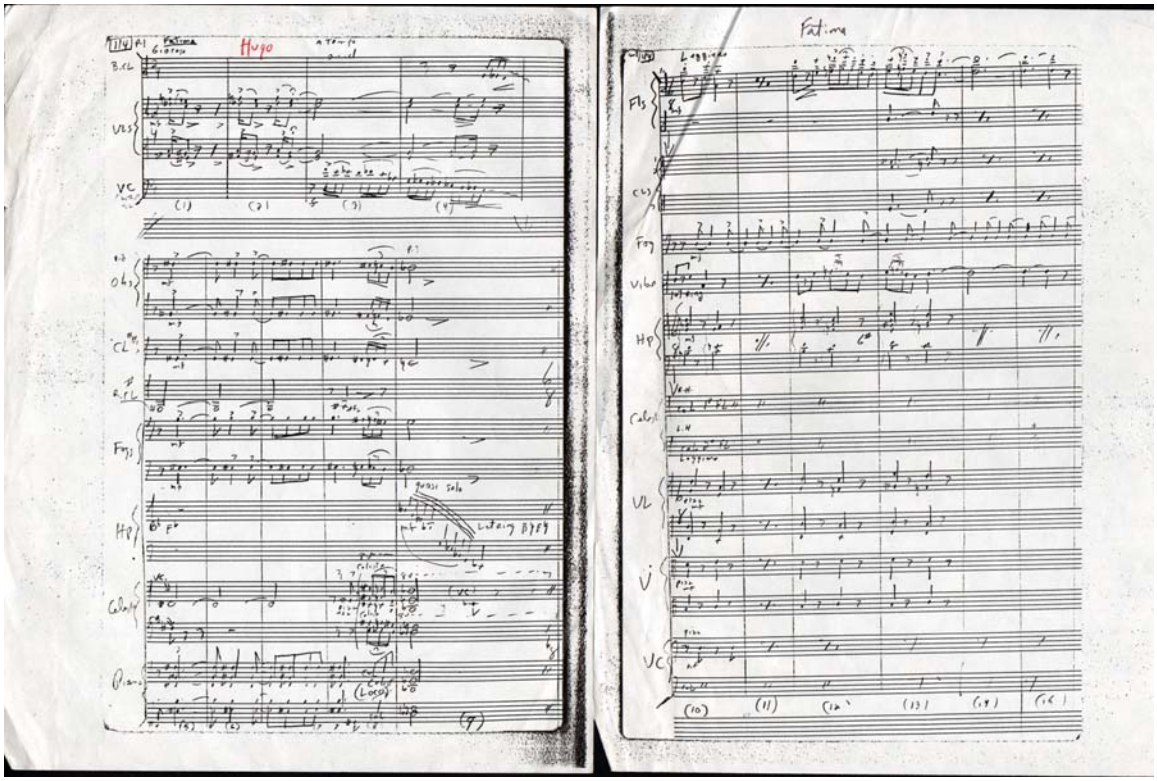
Bar 10 = The flutes/violins/celeste play the melody line. The flutes play the motif with notes an octave apart. So Lines 2 & 3 D staccato 8th notes (followed by an 8th rest) to E 8th notes down to tenuto-marked Lines 1 & 2 A (a', a") quarter notes, followed again by an 8th rest. The celeste right hand is *col* the first flute. Strings play two pizzicato quarter notes, each followed by an 8th rest. Repeat in Bar 11. The harp is arpeggiando on quarter notes. The bassoons, after two 8th rests, play small octave D 8th tied to D quarter note, followed by D 8th rest, to same D rinforzando 8th tied to (Bar11) D quarter note, etc. The vibe sounds “let ring” on Line 2 D 8th (followed by an 8th rest) to E 8th down to Line 1 A quarter note (followed by an 8th rest) and repeated next bar. Violins I pluck *mf pizz* Line 1 G/Line 2 D quarter notes (followed by an 8th rest) to E/A Line 1 quarter notes (followed by an 8th rest) and repeated next bar. Violins II play this on Line 1 D/B quarter notes to C/G quarter notes in this same rest pattern. Top staff violas play this pattern on Line 1 D to E quarter notes while bottom staff violas play it on small octave B to middle C quarter notes (also pizzicato). After a quarter rest in Bar 1, all VC pluck pizzicato small octave D 8th (followed by an 8th rest) to same D 8th (repeated in Bar 2).

Bar 11 = Repeat Bar 10 (except for the bassoons).

Bar 12 = Melody line continues with 8th notes D to E to 16th triplet F-G-F down to 8th notes E to D. The pizzicato strings play G major 2nd inversion again to F major 2nd inversion (C/F/A/C).

Bar 13 = Melody line continues with 16th note triplet E-F-E to 8th notes D to C to (Bar 14) D half note dotted tied to next bar. The pizz strings play E major (E/G#/B/E) to D minor (D/F/A/D).

Skipping to Bar 30, the tempo-marking changes to *moderato grazioso* in 6/8 time finally playing the Hugo Theme as Hugo talks with Father Ferreira (Richard Hale). The



[Above image is my hand-copied version of Reel 1 pt 4]

solo oboe plays the theme in quasi-triplet fashion 8th dotted to A 16th to B 8th, followed by notes C to D to C in the same quasi-triplet format. Specifically, at the end of Bar 29, the oboe plays *mf* Line 1 A-Ab 16ths to (Bar 30 in 6/8 time) G dotted 8th to A 16th to B 8th figure (connected by a crossbeam) to the next three-not figure of Line 2 C rinforzando-marked dotted 8th to D 16th to C 8th to (Bar 31) Line 1 B rinforzando dotted 8th to A 16th to G 8th tied to G in the next figure down to E to F staccato 8ths to (Bar 32) a repeat of Bar 30. 8 divisi violins I in Bar 30 play Line 1 E/G 8ths (followed by an 8th rest) to F/B 8ths (crossbeam connected) to G/Line 2 C 8ths (followed by an 8th rest) to A/C 8ths. Violins II are *a4 div* on middle C 8th (followed by an 8th rest) down to small octave B 8th back to C 8th (followed by an 8th rest) up to F 8th. Violas play small octave F 8th (followed by an 8th rest) to same F 8th to same F 8th (followed by an 8th rest) to A 8th. VC play small octave C 8th (followed by an 8th rest) to D 8th to E 8th (followed by an 8th rest) to F 8th. CB is silent here. The harp plays small octave C/G/middle C/E/G 8ths (followed by an 8th rest) to E/G/middle C/F/B 8ths (crossbeam connected) to E/G/middle C/G/Line 2 C 8ths (followed by an 8th rest) F/A/Line 1 C/F/A/Line 2 C 8ths.

In Bar 41, the solo bass clarinet plays *solo grotesque* Line 1 acciaccatura (grace note) to quarter notes as Hugo jokes about taking the collection money as a condition of returning back to the Church. The piccolo and flute then finish the melody line, ending on Line 3 dotted half note C held fermata. Violins here play Line 1 C/E dotted half notes held fermata, violas on small octave G, and so on.

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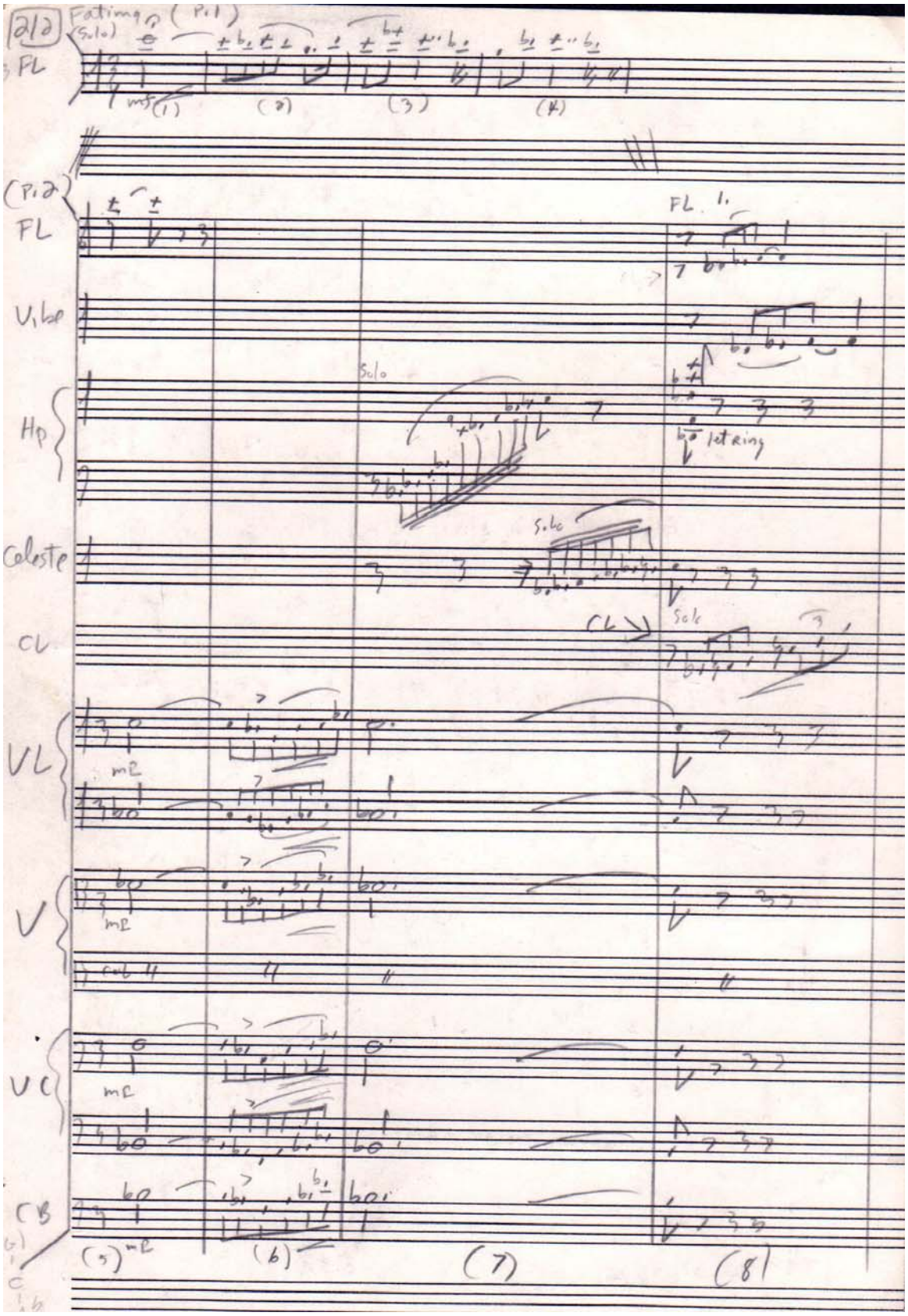


2/2
Fatima (P.1)
(Solo)
FL
mf
(1)
(2)
(3)
(4)
(P.2)
FL
FL 1.
Vibe
Solo
Hp
let ring
Celeste
Solo
CL
CL
Solo
VL
mf
V
mf
VC
mf
CB
mf
(5)
(6)
(7)
(8)

[Above image is my hand-copy of the first 8 bars of Reel 2 pt 2]

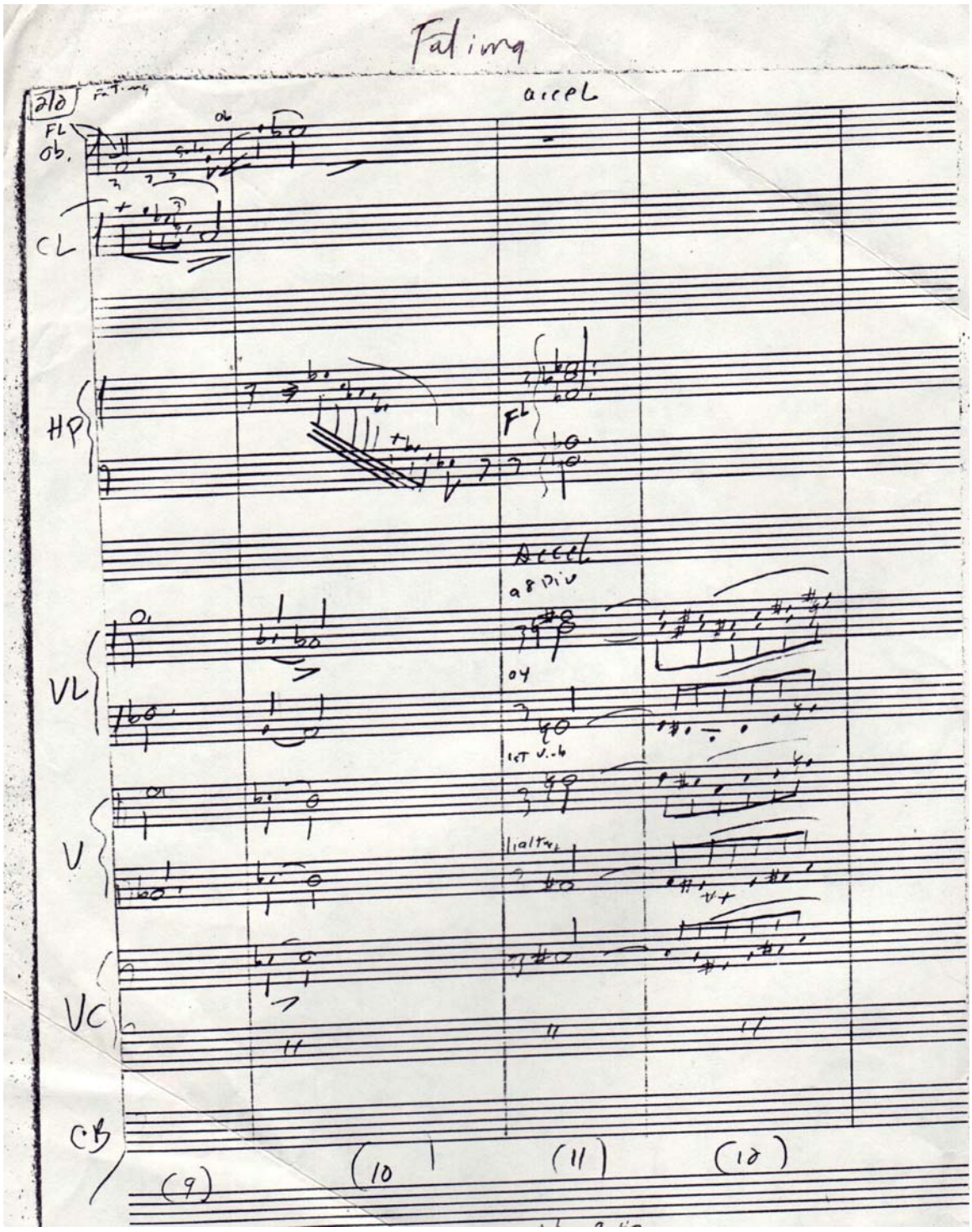
Reel 2 pt 2 [Pastorale Scene] 3/4 time, 44 bars, 1:14. Scene: The little boy Francisco Morto is on a flat rock playing a single reed instrument out in the shepherd cova. The *solo* flute (literally solo for the first four bars) plays *mf* crescendo starting on Line 3 C (c''') half note dotted held fermata and tied to 8th note in Bar 2 to Line 2 Bb-Line 3 C-Bb 8ths down to G dotted 8th up to Bb 16th to (Bar 3) Line 3 C up to Eb 8ths down to C double-dotted quarter note down to Line 2 Bb 16th to (Bar 4) G up to Bb 8ths up to Line 3 C double-dotted quarter note down to Bb 16th. Then in Bar 5 the flute plays Line 3 C quarter note tied to 8th (followed by rests).

Bar 5 = The strings come into play here after a quarter rest, playing half note Bb minor 9th chord (Bb/Db/F/Ab/C) tied to 8th note next bar. Specifically Violins I play (after an initial quarter rest) *mp* Line 2 C half note tied to 8th note in Bar 6 to Line 1 Bb rinforzando 8th down to G up to Bb up to Line 2 C up to Eb 8ths to (Bar 7) Line 2 C dotted half note tied to 8th note in Bar 8. Violins II in Bar 5 play Line 1 Ab half note tied to quarter note next bar to G-Eb-G-Ab-Line 2 C 8ths crescendo to (Bar 7) Line 1 Ab dotted half note tied to 8th note next bar. Violas (after that initial quarter rest) play Line 1 Db half note tied to 8th note in Bar 6 to C-small octave Ab-C-Db-Fb 8ths to (Bar 7) Db dotted half note tied to next bar's 8th note. VC top staff play *mp* small octave F half note tied to 8th note (etc.) while VC bottom staff play Great octave Bb half note tied to 8th note next bar (etc.) and CB on small octave Bb half note tied to 8th next bar (etc.).

After a quarter rest in Bar 7, the harp plays a nine-note 32nd note figure (Great octave Bb-small octave Db-F-Ab-middle C-Db-F-Ab-Bb) to Line 2 C 8th). Then the solo Celeste takes over with a seven note 32nd figure (Line 1 Db-Eb-F-G-Ab-Bb-B) to (Bar 8) Line 2 C 8th note followed by rests. After an 8thb rest in Bar 8, the solo clarinet plays a ascending figure of Line 1 Db-Eb-F [written Eb-F natural-G] to "3" triplet value 8ths Bb-Line 2 C-F. After an 8th rest in Bar 8 the vibe plays (as flute I now) Line 1 Db-Eb 8ths to F 8th tied to quarter note. The harp in Bar 8 is "let ring" on 8th notes small octave Bb/Line 1 F/Line 2 Db/Ab/Line 3 C (followed by rests).

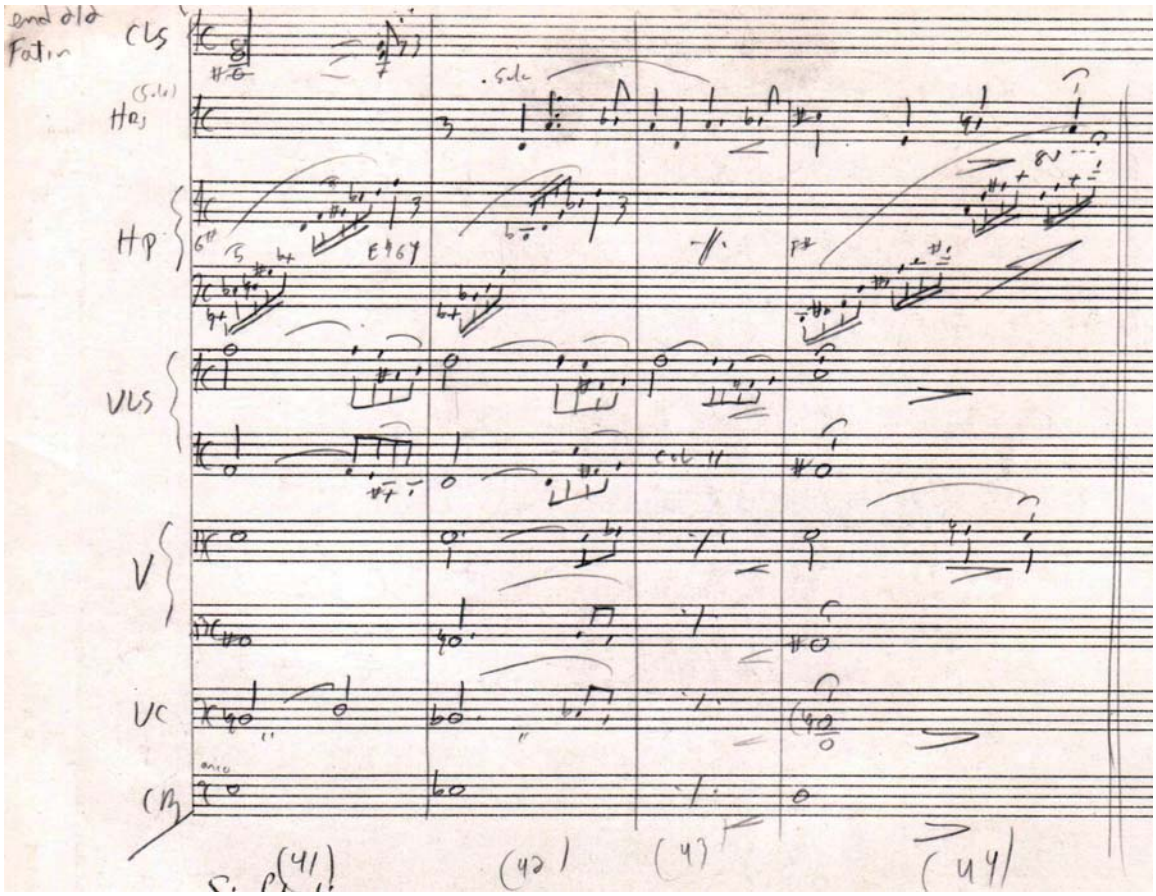
Bar 11 = The strings play the C# minor 9th (C#/E/G#/B/D#). The harp, after a quarter rest in Bar 11, plays arpeggiando small octave Db/Ab/Line 1 Fb/Line 2 Cb/Eb dotted half notes, enharmonically the same sound as the C# minor 9.

By Bar 15, the cue changes to *Allegro* in 6/8 time as Francisco snatches away Jacinta's red apron to taunt the nearby ram. The playful Children theme sounds again (as in the start of reel 1/4 in Bar 10). Flutes/oboes/vibe/celeste play the melody line, Eb 8th note, then an 8th rest, up to F 8th, down to bb quarter note (followed by an 8th rest). Repeat next bar. The harp and strings play the Ab major 1st inversion quarter note chord (C/Eb/Ab) to Db major 6 (Db/F/Ab/Bb) [or the Bb minor 7, Bb/Db/F/Ab].



[Above is my hand-copy of Bars 9-12 of Reel 2 pt 2]

By Bar 33 Jacinta is crying as she fails in retrieving her apron from the head of the fleeing ram. The violins play descending triplets (violins II an octave lower), notes A-Bb-A, G-A-G to (Bar 34) F#-G-F#, F-Gb-F to (Bar 35) E-F-E, D#-E-Eb to (Bar 36) D-Eb-D, C#-D-C to (Bar 37) C-D-C, B-C-B, etc. The glock plays with the violins II, also flute II and oboes. Flute I plays with violins I. The celeste plays both octaves.



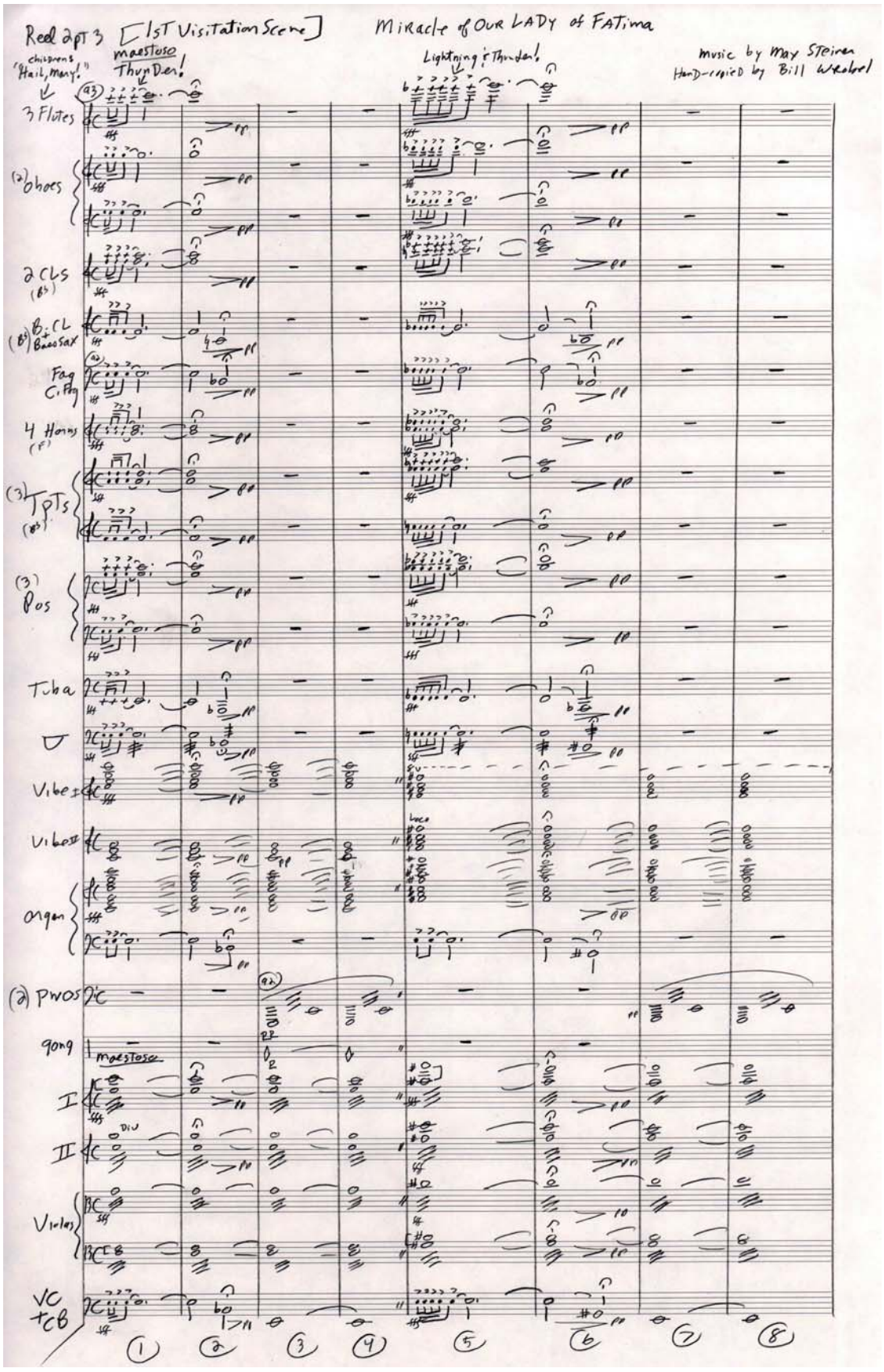
[Above image is my hand-copy of the end of Reel 2 pt 2]

Francisco suggests they eat lunch. In Bar 41, the violins play the Sympathy motif melody line with half notes (octave apart) Lines 1 & 2 F (f', f") tied to F 8th notes followed by descending 8th notes E-C#-D. The harp plays ascending16th notes Great octave E-small octave Cb-D-G#-Line 1 Cb, D-F-G#-Line 2 Cb-D to F quarter note, followed by a quarter rest. Violas are on small octave G# and Line 1 D whole notes; celli on Great octave B half note up to small octave D half note; CB on small octave E whole note.

Bar 42 = Violins continue the melody line on D half note tied to 8th note, then unison 8th notes on C down to F# to G. Repeat next bar.

Bar 44 = Melody ends on F# whole note held fermata. The harp plays rising legato 16th notes D-F#-A-D, F#-A-D-F#, A-D-F#-A, D-F#-A-D.

The solo horn played a counter-point figure starting in Bar 42.


Reel 2 pt 3 [1st Visitation Scene]
Miracle of Our Lady of Fatima
Music by Max Steiner
Hand-copied by Bill Wrobel
Children's "Hail, Mary!"
Maestoso
Thunder!
Lightning & Thunder!
3 Flutes
(2) Oboes
2 CLs
(B♭) B♭ CL Bass Sax
Fag C. Fag
4 Horns
(3) TPTs
(3) Pos
Tuba
Vibe I
Vibe II
Organ
(2) PWOS
gong
Maestoso
I
II
Violas
VC + CB
1
2
3
4
5
6
7
8

Reel 2 pt 3 [The First Visitation] *Maestoso* in C time, 14pp., 59 bars. Scene: As the children yell "Hail Mary!" in order to hear its echo, lightning and thunder suddenly surprise them. They quickly decide to forgo eating and to hurry home! Soon the First Visitation commences by Bar 13.

This cue deserves special attention since it is such a beautifully powerful cue and pivotal scene in the movie. I hand-copied Bars 1 thru 27 to showcase Steiner's expertise and dramatic instincts.

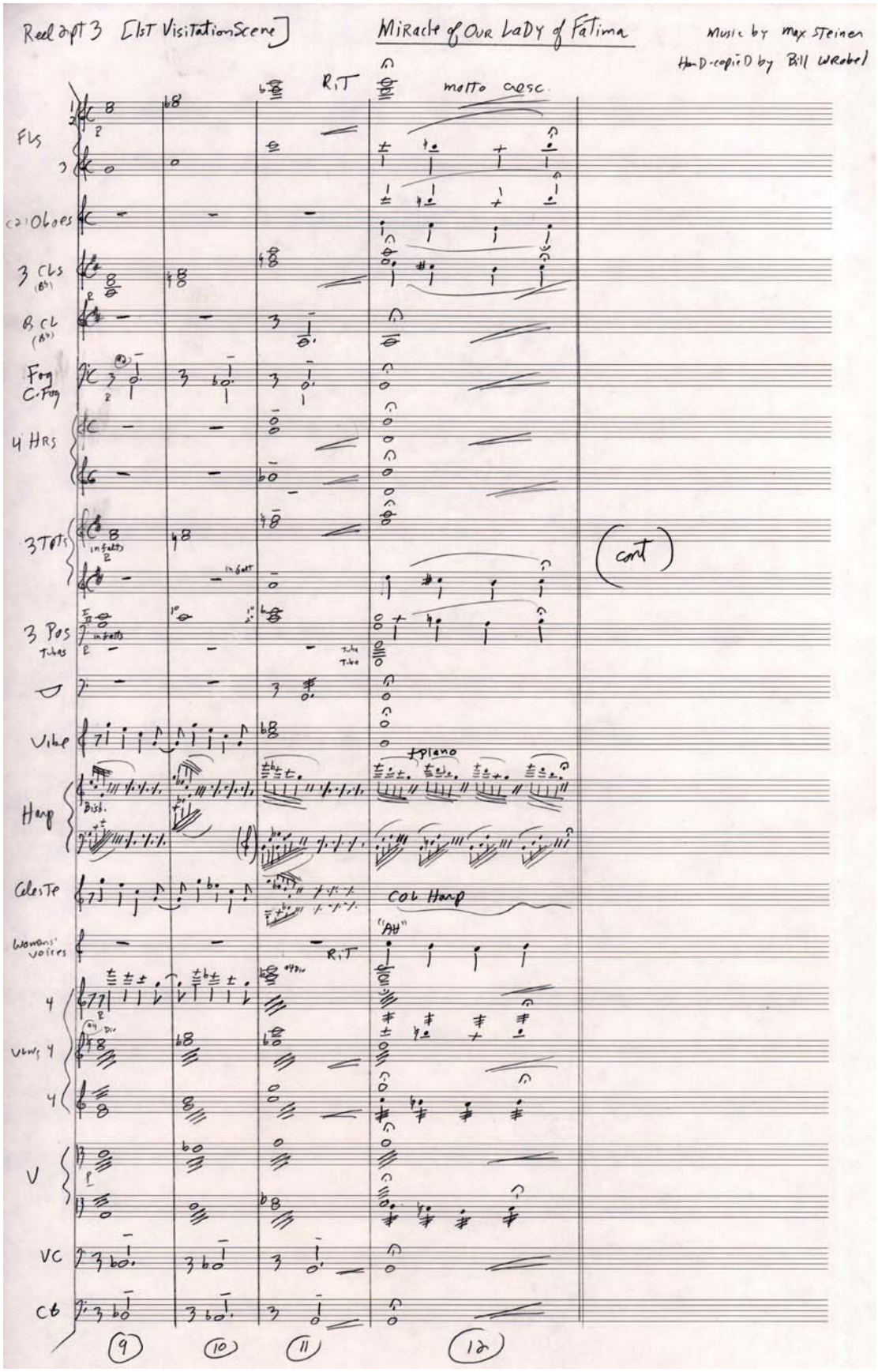
The orchestra plays a five-note figure *fff* (fortississimo) comprised of two 32nd notes tied to an 8th note tied to a half note dotted tied to whole note next bar. The trumpets and trombones are most prominent, playing the C major 1st inversion (Line 1 E/G/Line 2 C). Three flutes play *fff* Line 3 C-C rinforzando-marked 32nd notes to same C rinforzando 8th tied to dotted half note and tied to whole note held fermata in Bar 2 > *pp*. Oboes play this pattern on Line 2 E/G notes (same for two clarinets), two bass clarinets on Line 1 E notes but in Bar 2 the bass clarinets are tied to E half note (not whole note) legato to small octave Bb [written middle C natural) half note held fermata and decrescendo *pp*. Etc. Violins I are bowed trem (double-stopped) on Line 2 E/Line 3 E whole notes tied to whole notes next bar (but decrescendo to *pp*) but still tied to E/C whole notes in Bars 3-4. Violins II play divisi bowed trem on Line 2 C/G tied whole notes. Violas top staff are bowed trem on Line 1 G tied whole notes while bottom staff (and double-stopped side-bracketed) violas play Line 1 C/E tied whole notes bowed trem. VC/CB play small octave E-E 32nd notes to E 8th tied to dotted half note tied to (Bar 2) E half note legato to Great octave Bb half note held fermata down to (Bar 3) Great octave E whole note tied to whole note in Bar 4.

Bar 2 = As the whole note is held fermata for most of the orchestra, the clarinets/bass clarinet/bassoons/tuba/timp/bass clef organ/VC/CB play E half note to Bb half note held fermata, the sound dying down to *pp*. The vibe and organ carries over the sound to the next few bars.

Bars 3-4 = The gong *p* sounds a diamond-shaped whole note tied to next bar, and the vibe still sounds the C major root position (Line 1 C/E/G whole notes tied to whole notes next bar). The woodwind and brass are now silent. The piano is trem on low E notes. The violins and violas are still bowed trem since Bar 1.

Bars 5-8 = Again lightning bolts and resounding thunder occurs. The orchestra now plays a seven note Lightning motif figure on F# major chord (F#/A#/C#).

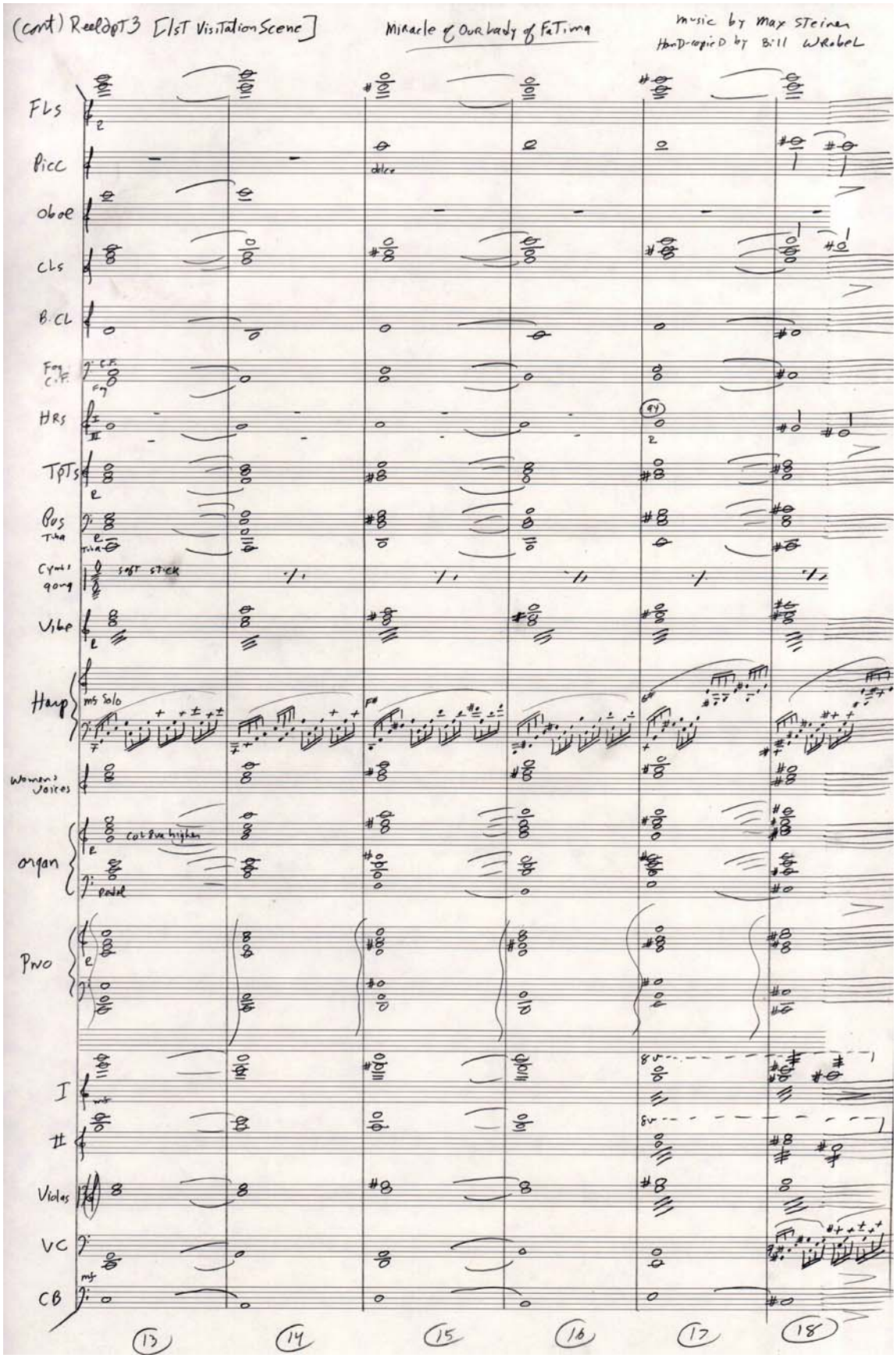
In the original cue, Bars 9-18 were deleted in the final print. Instead, Reel 2 pt 3 "Revised" [3pp., 19 bars] comes into play in the final version. In my opinion, it is indeed the best version of the two depicting the visitation and set-up to the visitation.


Reel 2 pt 3 [1st Visitation Scene]
Miracle of Our Lady of Fatima
Music by Max Steiner
Hand-copied by Bill Wrobel
Rit
molto cresc.
Fls
(2) Oboes
3 Cls (Bb)
B. Cl (Bb)
Fog
C. Fog
4 Hrs
3 Tpts
3 Pos
Tubas
Vibe
Harp
Bisb.
+piano
Celeste
Col Harp
Womens' voices
"Ah"
Rit
4
Vlns 4
4
V
VC
CB
(cont)
9
10
11
12

Bars 9-10 = After an 8th rest, the celeste/vibe/top 4 violins I play the melody line of descending quarter note values. So Line 2 G-E-C (Line 3 for solo violin) quarter notes down to G 8th tied to (Bar 10) 8th note. Then back up to Line 3 G (g''' for the violins) down to Eb to C to G 8th note. In Bar 9, the eight other violins play whole notes Line 1 E/G/Line 2 C/E bowed tremolo. Violas are bowed trem on G/Line 1 C. After a quarter rest, the VC/CB play Great octave tenuto-marked Bb half dotted note. The total sound is a C Dominant 7th (C/E/G/Bb). The harp is bisbigliando ("whispering"), a harp effect like a quiet tremolando in which the upper stave plays descending 32nd notes E-middle C-G and the lower staff plays ascending notes G-C-E, repeated several times in that bar. The Pos play dyad whole notes G/C; trumpets play E/G. After a quarter rest (like the VC/CB), the bassoon and contra-bassoon play half-dotted note Bb.

In Bar 10, the violins play whole notes G/C/Eb/G bowed tremolo; violas play dyad C/Eb. After a quarter rest, the VC/CB play (non-trem) Ab half dotted note. Total sound is the Ab major 7 chord (Ab/C/Eb/G). In Bar 11, all the violins are now bowed tremolo whole notes C/Eb/G/C/Eb/G. The combined tonality is the C minor (C/Eb/G).

By Bar 12, the strange cloud descends on the small tree or bush near the children. The music now is "molto cresc." The women's chorus now enters in, singing "AH" quarter notes C/B/A/B, the last note held fermata. The flutes/clarinets/trumpets play whole notes D/G held fermata. Bass clarinet/Fags/horns/tuba/VC/CB play note G. Vibe and Pos play note B. Total sound is that of G major (G/B/D). About half of the violins and violas play along with the women's chorus with notes Line 3 C-Line 2 B-A-B bowed tremolo. The chorus sings this “AH” an octave lower register.


(cont) Reel Opt 3 [1st Visitation Scene]
Miracle of Our Lady of Fatima
music by Max Steiner
Hand-copied by Bill Wrobel
Fls
Picc
oboe
Cls
B. Cl
Fag
C.F.
Hrs
Tpts
Bus
Tba
Cym/gong
soft stick
Vibe
Harp
ms Solo
Women's Voices
organ
col 8va higher
Pno
I
II
Violas
VC
CB
mf
13
14
15
16
17
18

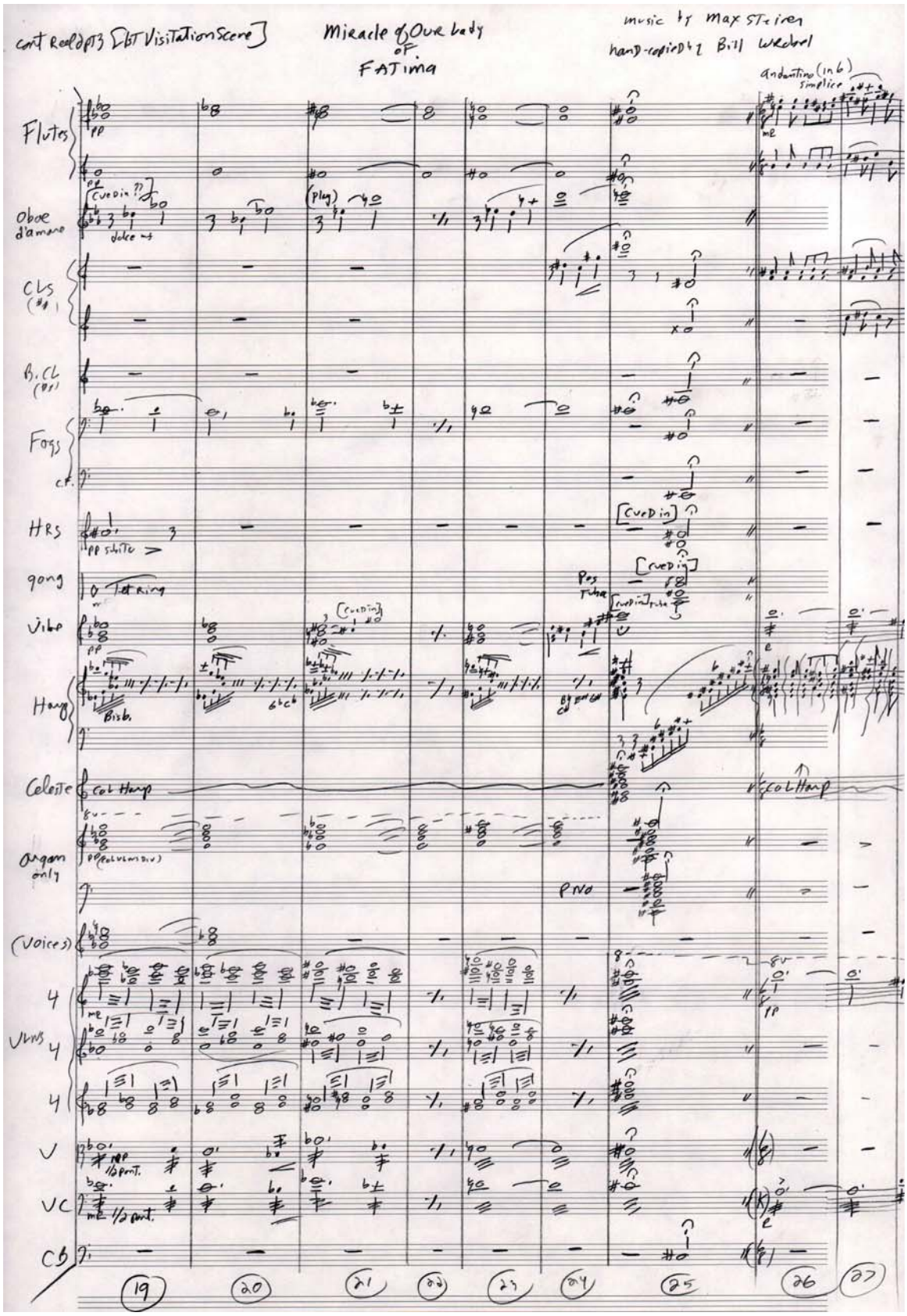
Bars 13-20 = Scene: The Lady appears within the cloud, and the two frightened girls run a few yards away, backs turned. Francisco sees nothing and asks what is wrong. Very effective scene and very moving music!

Focusing on the prominent women's chorus which plays triad whole notes, we start on Bar 13 with the C major triad (C/E/G). Below is a list of the religioso chords through Bar 20. The revised Reel 2/3 ends on Bar 18.

Bar 13 = C major (C/E/G)
Bar 14 = A minor 1st inversion (C/E/A)
Bar 15 = D major (D/F#/A)
Bar 16 = B minor 1st inversion (D/F#/B)
Bar 17 = E major (E/G#/B)
Bar 18 = C# minor 1st inversion (C#/E/G#).
Bar 19 = Eb major 2nd inversion (Bb/Eb/G)
Bar 20 = C minor (C/Eb/G)

In Bar 13 the harp beautifully plays ascending legato 16th notes starting with C. So Great octave C-G small octave C-E-G/(back down to previous) C-E-G, middle C/(back down to) E-G-C, E/(back down to) G-C-E. The gong and cymbal are tremolo. the vibe plays the exact same chords as the women's chorus. The organ in Bar 13 plays notes C/G/C/E (bottom stave), G/C/E/G (top stave) with pedal. The piano plays whole notes C/G/E, C/E/G/C. Violins play notes G/C/E/G. Violas plays dyad notes C/E; VC on C/G; CB on C(c). Pos play C major root position (small octave C/E/G whole notes) to (Bar 14) Great octave A/small octave E/A whole notes. Clarinets and trumpets sound the C major 1st inversion (E/G/C). Two horns are unison on note G tied to next bar. Bassoons play G, contra-bassoon on C. Bass clarinet sounds the C note. Oboes play Line 3 C (c'"); flutes on notes E/G.

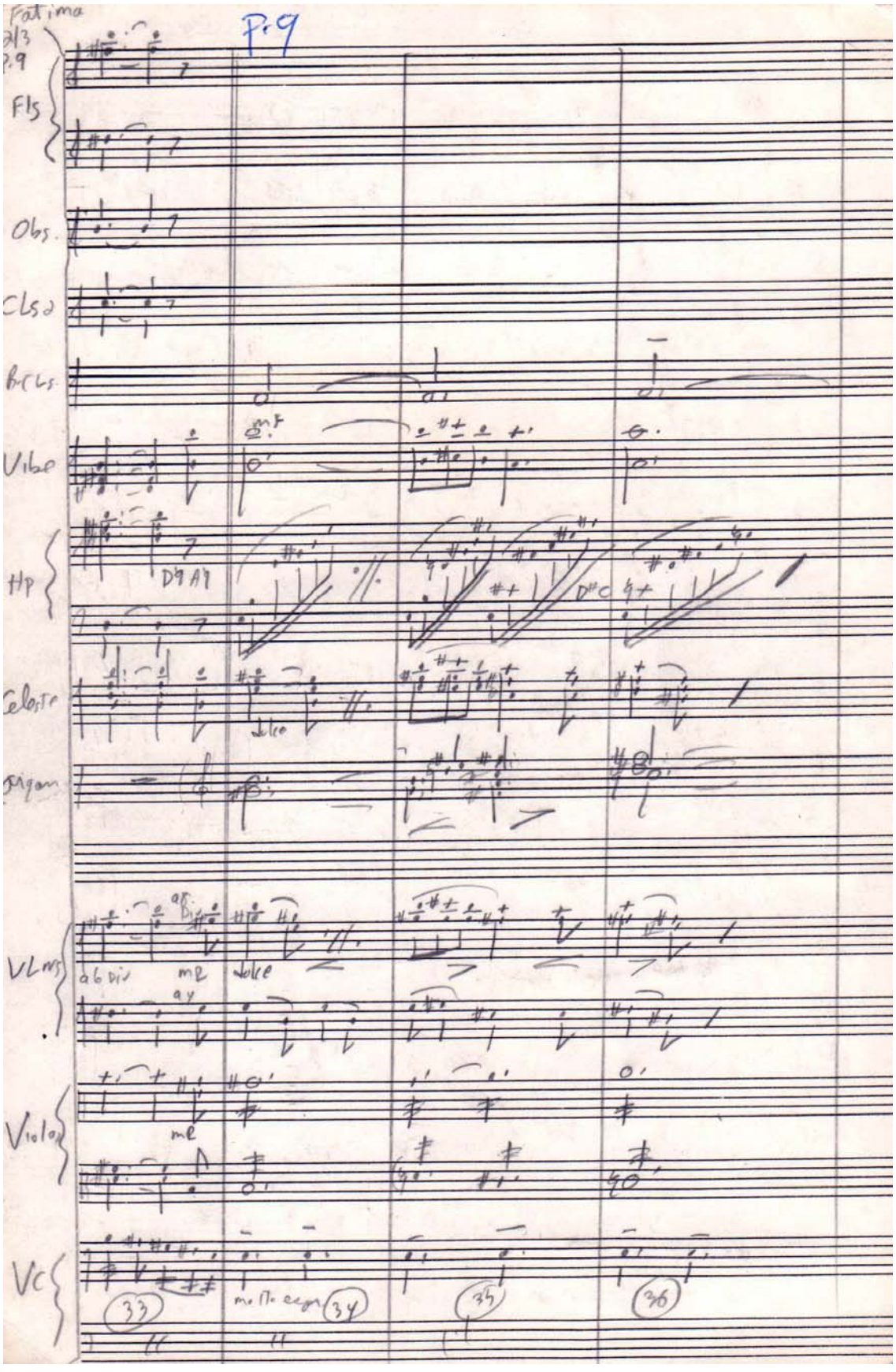
Bar 14 = The harp plays legato rising 16th notes Contra-octave A-Great octave E-A-C, etc.


cont Reel 2 pt 3 [1st Visitation Scene]
Miracle of Our Lady of FATIMA
music by Max Steiner
hand-copied by Bill Wrobel
andantino (in 6) simplice
Flutes
Oboe d'amore
CLs
B.CL
Fogs
HRS
gong
Vibe
Harp
Celeste
Organ only
(Voices)
VLNS
V
VC
CB
19
20
21
22
23
24
25
26
27

Bar 19 = The original Reel 2 pt 3 cue comes into effect again as the Lady now speaks, "Don't be afraid. I won't hurt you." The oboe d'amore is introduced as the solo prominent instrument--quite a rarity in present day scoring. It sounds sweeter or less biting than the standard oboe. It is a minor third lower than concert "C" pitch. So a written C would sound as note A; written note Eb would sound as C, and so on. After a quarter rest, the instrument plays *mf dolce* quarter note Bb [written Db] up to half note Eb [written Gb] as the fading chorus play the Eb major chord (Eb/G/Bb). The violins are fingered tremolo half notes. Violas and celli (VC) are bowed trem on Eb half-dotted note to D quarter note. One half of them play ponticello (bowing near the bridge creating a rather nasal tone). Flutes play the Eb 1st inversion triad (G/Ab/Eb). Etc.

Bars 26-33 = The cue changes to *Andantino simplice* in 6/8 time. Here the Lady says, "I am from Heaven..." The music is from "Tis the Month of Our Mother"[unknown]arranged by Max. The flutes and clarinets are soli, playing dyad notes. So E/G# quarter notes to E/G# 8th, to 8th note triplet E-G#-D#-F#/E-G to (Bar 27) G#/B quarter note to F#/C# 8th to G#/B quarter notes, etc. The harp and celeste play this pattern in a chord fashion, starting with E major (E/G#/B) or actual treble notes E/G#/B/E/G# played wavy gliss. 6 violins play Line 3 B (b''') half-dotted note tied to next bar. The celli are bowed tremolo on E.

[Image below is my hand-copy of Bars 33-36 of Reel 2 Pt 3]


Fatima
2/3
P.9
P.9
Fls
Obs.
Clsa
B.Cls.
Vibe
Hp
D9 A9
D#C
Celeste
dolce
Organ
VLns
a6 Div
mp
dolce
Violas
mp
Vc
33
34
35
36

Skipping to Bars 46-47, after the Lady asks "Do you wish to offer yourself to God..."the cue becomes "Maestoso" playing C major tutti performances. Strings are non-trem. The celeste is tacet for two bars. The harp plays largely rising 16th notes. Etc.

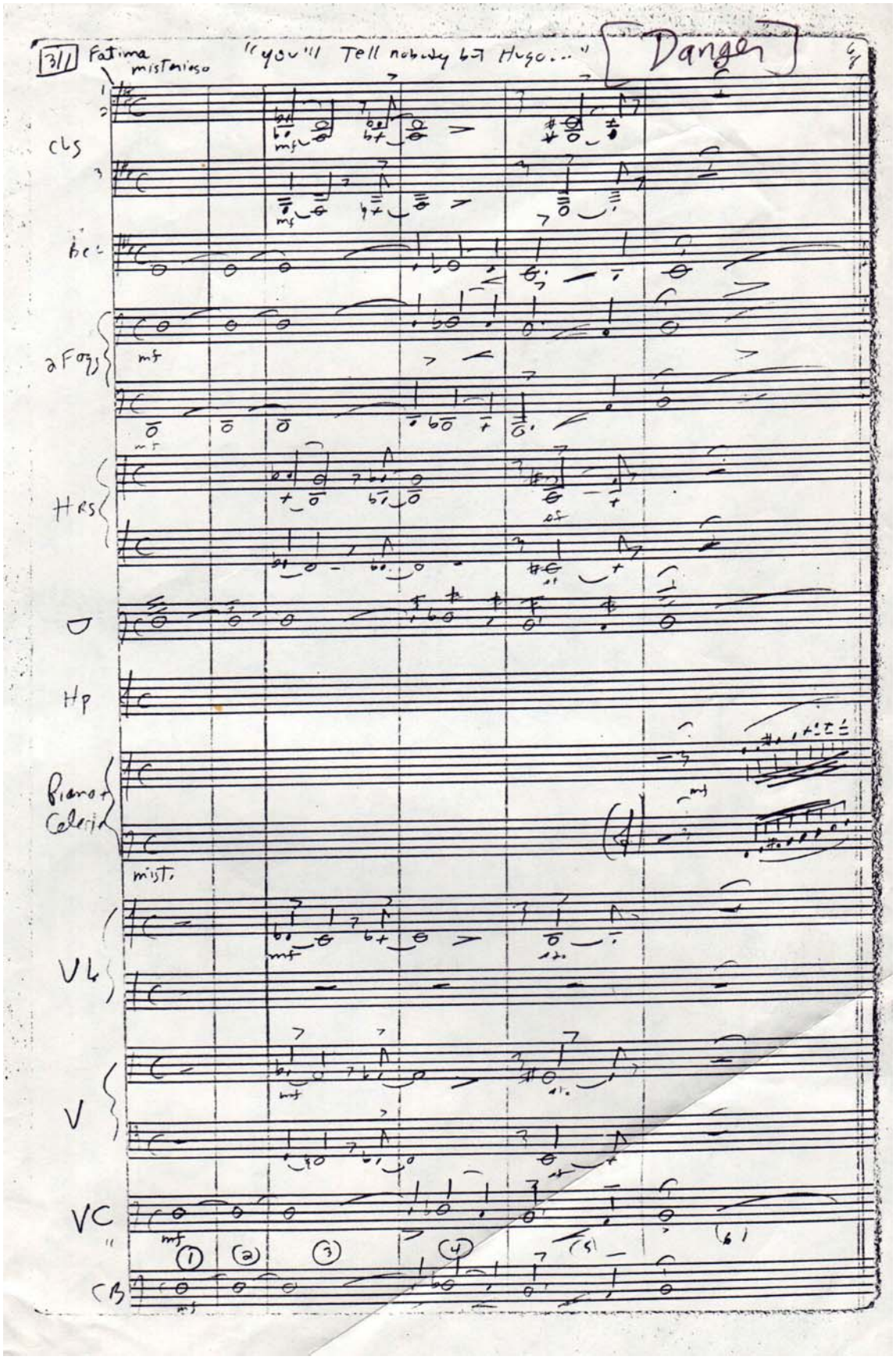
Starting on Bar 48 the cue is "coma sopra" back to Bars 26-32["Tis the Month of Our Mother"].

Bars 56-59 = The cue concludes with the statement "The beautiful Lady is gone." The music plays B major (B/D#/F#). The top single cello plays a beautiful solo passage of largely rising 16th notes D# down to F#-B-D#, F#/down to B-D#-F#, B (below middle C)/down to D#-F#-B, D#/down to F#-B-D# to (Bar 57) F# whole note. The harp plays nearly the same pattern.

Bar 57 = In the "morendo" indication, the oboe d'amore is solo again, playing triplet note values. After a half rest, F# quarter note to D#, repeated, then (in Bar 58) F# to G# quarter notes, back to F# tied to half note. The solo cello plays the last few notes, G# to F#.

****

[Image below is my hand-copy of the first six bars of Reel 3 Part 1]


3/1
Fatima
misterioso
"you'll Tell nobody but Hugo..."
Danger
Cls
Bc
2 Fags
Hrs
Hp
Piano + Celesta
mist.
Vl
V
VC
CB

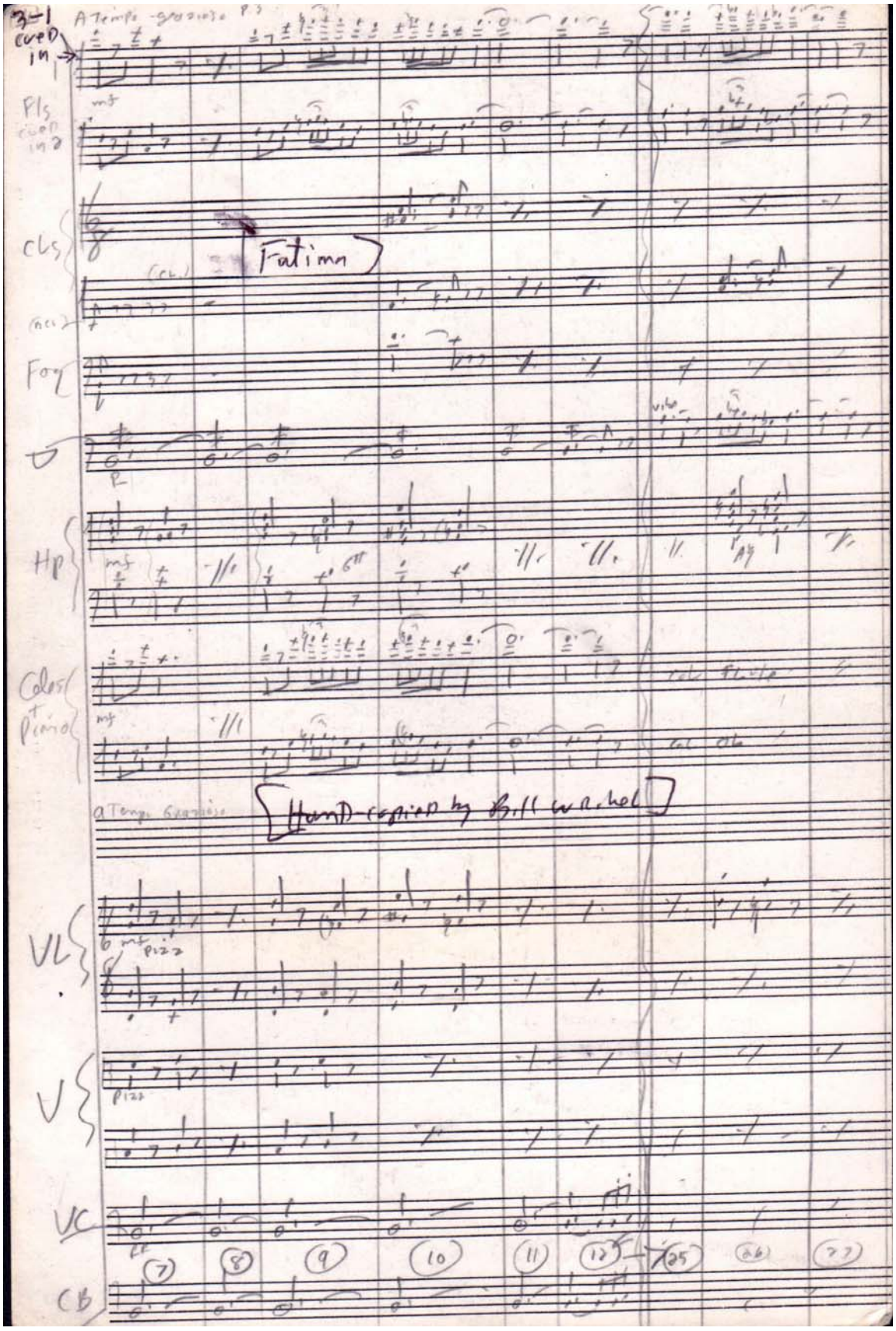
Reel 3 pt 1 [Danger] *Misterioso* in C time, 16pp., 62 bars. Note: The title "Danger" is from the cue sheets. Scene: Hugo sees the children who tell him of the extraordinary vision. He warns them, however, that it'd be best if they told this story to nobody else: "You'll tell nobody but Hugo." Then he hops back on his donkey (with the Children Theme playing) and shortly the scene changes to the market where pigs are purchased.

The Danger motif starts with the bass clarinet/bassoons/timp/VC/CB on whole note D played *mf* (mezzoforte) tied to Bar 4. The timp is rolled.

Bars 3-4 = The violins play Db quarter note rinforzando to C half note, followed by an 8th note, then a Cb 8th tied to (Bar 4) whole notes. The violas play F/Ab quarter notes down to E/G half note, then Eb/Gb 8th. Clarinets and horns play the Db major 1st inversion quarter note chord (F/Ab/Db) to C major 1st inversion half note chord (E/G/C), then Cb major 1st inversion, etc.

Bar 6 = The piano and celeste play an upward swing of eight 32nd notes (D-E-F#-G-A-B-C-D) as Hugo gets back on his donkey.

[Image below is the continuation of my hand-copy of Reel 3 Part 1]


3-1
cued in
Fls
cued in 2
Cls
Fatima
Fog
Hp
Celes + Piano
[Hand-copied by Bill Wrobel]
VL
V
VC
CB
7
8
9
10
11
12
25
26
27

In Bar 7, the cue changes to "a tempo grazioso" in 6/8 time as the Children theme is heard again by the flutes/piano/celeste. Then in bar 28, the night shot commences and so does the Pig Scene, as I call it, or "Romp With the Pigs" (real pigs, not the Police State "pigs"). ["pigs" in the Sixties in the United States meant policemen, for those young enough not to know!]

****

Reel 3/2-4/1 [Feast Day] *Allegretto grazioso* in 2/4 time. Key signature of A major (3 sharps for "C" instruments, 4 sharps for English horn, 5 sharps for Bb instruments such as the clarinet and appropriate trumpet). 15pp., 59 bars. Scene: The Morto family leave on their donkey cart to the St. Anthony Feast Day celebration in town. Jacinta and Francisco stay behind in order to go to the cova, as promised to the Lady, for the Second Visitation. Lucia, however, is being compelled by her mother to go to the celebration.

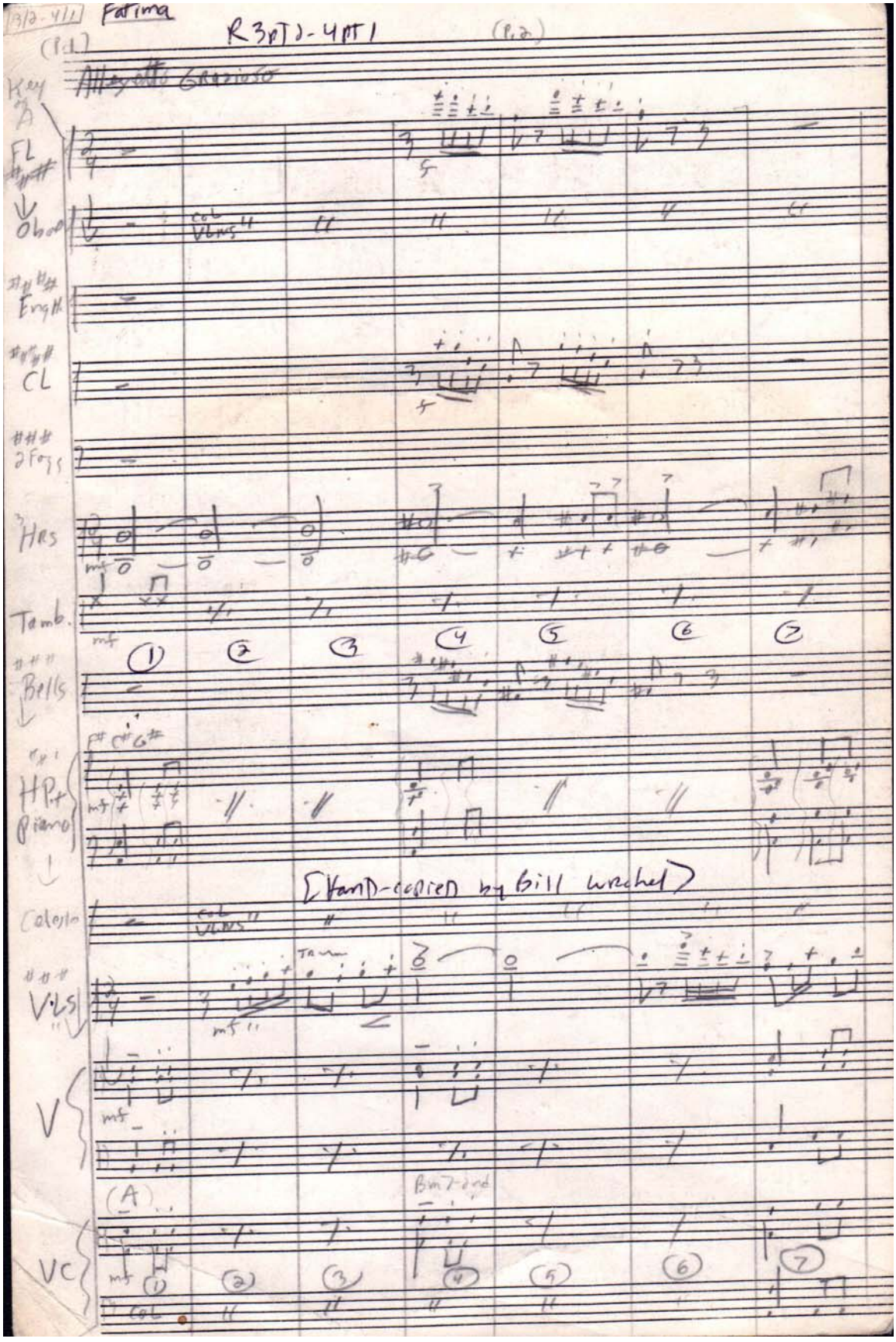
The harp/piano/violas/celli play the rhythmic beat ostinato of quarter note to two 8th notes per bar. The tambourine adds colorful percussion. As you would expect for the A major key signature, the violins play tenuto (a held or full value note value) quarter note chord triad in A major (A/C#/E). The celli play dyad notes A/E. Harp and piano play wavy gliss notes Great octave A/small octave E/A/middle C#/E. Horns play half note dyad notes E (octave apart, small octave and Line 1 but written B) tied to next two bars.

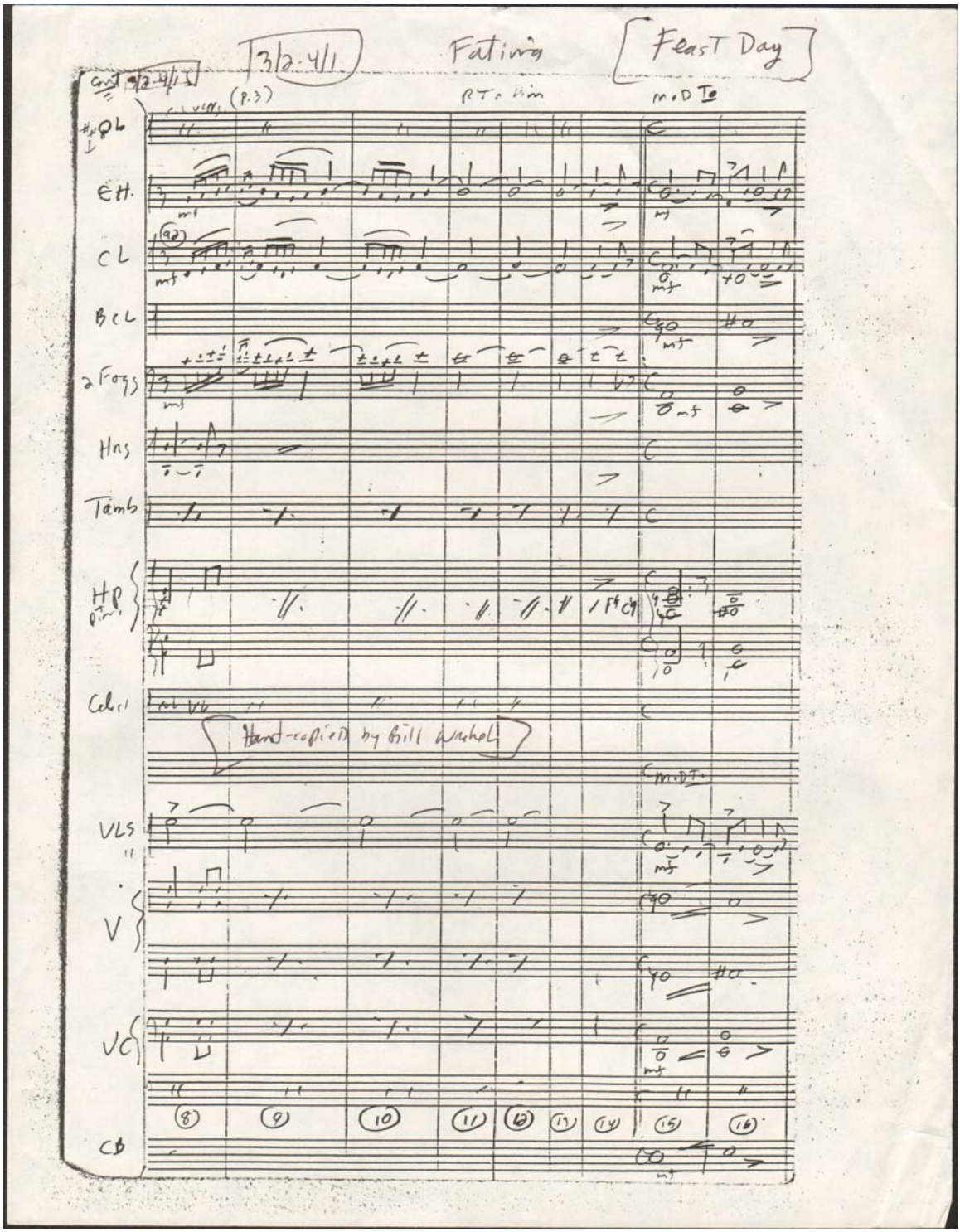
Bar 2 = After a quarter rest, the Feast Day motif with the oboe/celeste/violins playing four rising staccato 16th notes Line 2 E-F#-G#-A.

Bar 3 = The motif continues with a G# 8th note trill to staccato 8th notes F#-G#-A.

Bar 4 = The motif continues on B half note rinforzando tied to next bar. The ostinato pattern of the violas etc now play the B minor 7th chord (B/D/F#/A). Violas play triad notes A/B/D; celli play A/F#, etc. After a quarter rest, the flute/clarinet/bells are soli in 16th notes response pattern G#-F#-C#-B to (Bar 5) F# 8th note, followed by an 8th rest, then a repeat of the last pattern. Etc.

[Image below is my hand-copy of the first seven bars of Reel 3 pt 2-4 pt 1]

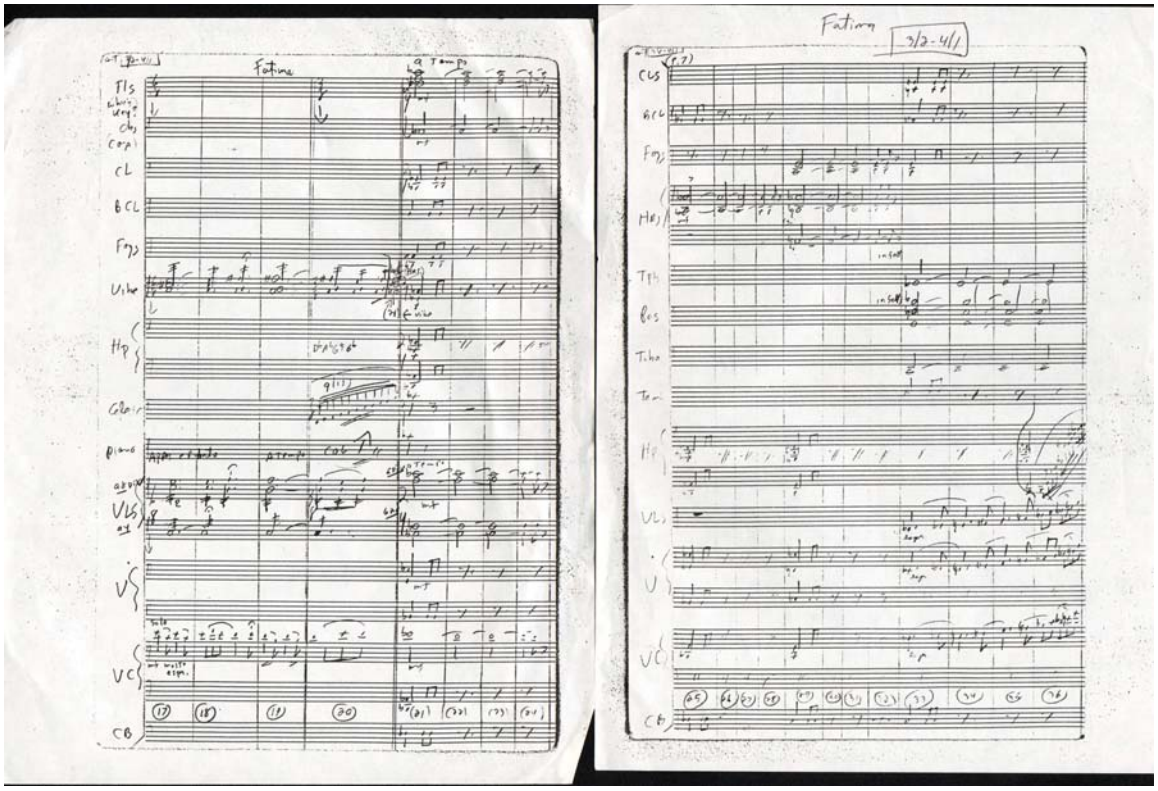

Fatima
R3pT2-4pT1
(P.1)
(P.2)
Key of A
FL
Oboe
Engl
CL
2 Fogs
Hrs
Tamb.
Bells
HP + Piano
Celesta
V.Ls
V
VC
[Hand-copied by Bill Wrachel]



[image above hand-copied by Bill Wrobel]

The cue changes to *Moderato* in C in Bar 15 as Lucia tells the other two children that she cannot go with them.

Bar 17 = Cue changes back to 6/8 meter "appass e rubato." The solo cello is prominent, playing a sad motif (heard at the end of the First Visitation scene) *molto espr*



[image above hand-copied by Bill Wrobel]

mf. The cellist plays Line 1 E quarter note down to middle C# 8th, then repeating it. The rolled vibe and 12 bowed trem violins play *p* (piano sound level) the A major triad (A/C#/E).

Bar 18 = The melody line continues with E-F#-E triplet to D quarter note, etc.

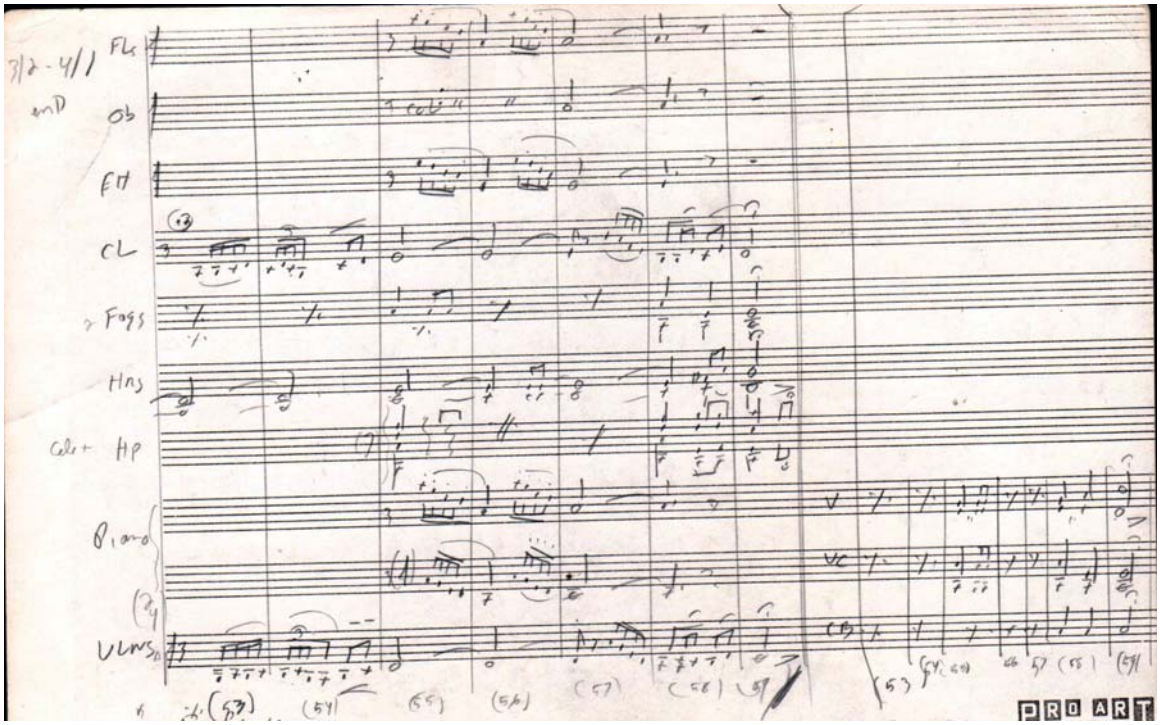
Bar 21 = The Feast Day ostinato resumes in Db major (Db/F/Ab). The flutes and violins play that chord in half notes tied to next three bars.

Bars 33-37 = As Lucia cries on the way to town, the violins/violas/celli play a rising series of notes: Db quarter dot note to Eb 8th to (Bar 34) E quarter dot to F# 8th to (Bar 35) F quarter dot to G 8th to (Bar 36) Bb and C 8th notes to triplet Db-E-G to (Bar 37) B half note tied to quarter note next bar, etc.

Bar 43 = The cue changes to *modto religioso* in C time as travelers walking along the roadside stop to ask, "Can you tell us where the field is..." The harp plays wavy gliss half notes, starting with the Ab major (Ab/C/Eb) or actual notes Great octave Ab/small octave Eb/Ab/middle C/Eb. Violins start with half notes Line 1 C/Eb; violas play small octave Ab; celli on Ab/small octave Eb, etc.

Bar 48 = Lucia's mother scolds the pious travelers: "There's no such cova!" The cue changes to *a poco agitato* tempo-marking. The woodwind and strings play sforzando a C half-diminished chord (C/Eb/Gb/Bb). After an 8th rest, the horns/Pos in felts/tuba/CB sound the Gb quarter dot note tied to a quarter note.

Bar 50 = The woodwind, violins and violas play sforzando the D# half-diminished chord (D#/F#/A/C#) quarter note chord. Etc.



[image above hand-copied by Bill Wrobel]

In Bar 52, the cue indicates "Broadly" in 2/4 meter as the Feast Day ostinato resumes on C major (C/E/G). CB play *mf* small octave C quarter note to C-C 8ths. VC play (also Fags) Great octave C/G notes in that pattern, and violas on small octave E/G notes (violins silent here). Horns play small octave E/G half notes.

Bars 53-55 = The clarinets and lowest register of the violins play the melody line. After a quarter rest, they play four ascending 16th notes small octave G-A-B-C to (Bar 54) 16th note triplet B-C-B to 8th note A, etc.

****

Reel 4 pt 2 [St. Anthony's Feast Dance] *Allegretto moderato* in 6/8 time, 18pp., 86 bars. Orchestrations include a tambourine, bass drum, tom tom, harp, 2 guitars, accordion, 2 mandolins, 2 vibes, 1 bass, piccolo, flute, etc. The cue sheets describe this music "vira do minho" [unknown author] arranged by Steiner. Reference is also made to "the vira and amoba gallega."

In the grace bar, the harp is gliss starting on middle C dotted quarter note gliss line up to (Bar 1) Line 3 E 8th. The accordion and violins make an upward sweep on “9” value 32nd notes Line 1 (Line 2 for violins) C-D-E-F-G-A-B-C-D, played forte

Bars 1-2 = Key signature of E minor (1 sharp). The melody line starts with quarter note Lines 2 & 3 E (e''' for the violins, e'' for the mandolin) to G 8th note, followed by descending triplet F#-E-D# to (Bar 2) E quarter note to B 8th, then E quarter to C 8th. The guitars strum a minor 1st inversion chord (B/B/E) to B major 2nd inversion (F#/B/D#), etc.

By Bar 33, the cue changes to the key signature of E major (4 sharps) as the music takes on a melody variation, playing quasi-triplets in dyads. The feast dance ends as the scene switches to the interior church as Father Ferreira speaks with a devout older lady parishioner whose son is crippled. The music is now Shubert's "Salve Regina" arranged by Max, part vocal, lasting 1:30

****

Reel 4 pt 4A [The Administrator Arrives] *Dramatic* in 2/4 time, 27pp., 106 bars, 4:15. Orchestrated by Sid Cutner and Leo Shuken. Scene: Arturos dos Santos, the head-twitching Administrator of the Province (played by Frank Silvera) arrives at the Feast by car with his aid and also the uniformed Captian of police. The exciting Revolt Theme or police state motif is again played with gusto here, with greater effect than in the opening shot of the movie since there is no crowd roar to drown out the music. Two trumpets are in felts; trumpet III in straight mute. Trombone III is the bass trombone. Also included is the bass saxophone and organ.

As the car rolls into the scene, the bass clarinets, bassoons (octave apart), bass trombone, bass sax, organ, piano, VC and CB all play unison B half note tied to the next two bars, "molto cresc." The timp rolls on Great octave B half note tied to next few bars.

Bar 4 = The Revolt motif is played by the oboes/clarinets/horns/violins/violas on C 8th note rinforzando(>) followed by two C 16th notes in that connected notation figure, then 8th notes E to C.

Bar 5 = The motif continues, all notes now *marcata* (strongly accented,

with emphasis). We find Line 1 G 8th double dotted 8th to 32nd notes A to A#, then B 8th to Line 2 C (octave higher or c") tied to 8th dotted next bar.

Bar 6 = Repeated motif notes. Now the trombones are pronounced, playing C major (C/E/G) rinforzando quarter note chord tied to 8th. The bass clarinet/Fags/tuba/timp/bass sax/piano/VC/CB play note B, the combined sound with the Pos being the C major 7(C/E/G/B). Repeat next bar. Etc.

Bars 27-40 = Coma sopra from Reel 1 pt 2. Bar 74 starts a coma sopra from Reel 11 pt 1. Etc.

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Reel 5 pt A [To The Cova] *Molto espr*. in C time, 16 bars, :34. Scene: Hugo spirits Lucia away from the town square. She requests that he take her to the cova on his donkey, which he does.

****

[Credo] Arranged by Max. :55. Scene: Waiting for the Lady to appear at the cova.

****

Reel 5 pt 1 [Second Visitation] 17 pp., 82 bars. Scene: Lucia finally arrives and the Lady appears again on top of the little tree. Cue ends when Hugo says, "We'll

save it [his far-flung dragon story] for some other time." Much of this music is similar to the First Visitation music, though there is an interesting section in bars 29-32 when the scene switches to people in the crowd commenting that they only heard what sounded like a buzzing bee.

Bar 29 = Violins are bowed tremolo descending quarter notes G to F#, E to D. The violas play rapid 32nd notes. On the first quarter beat, they play eight descending 32nd notes G-F#-F-E-Eb-D-C#-D. On the second beat, they play seven rising 32nd notes C#-D-D#-E-F-F#. These two figures are repeated next two beats. The celli are bowed trem on whole note A.

Bar 30 = Violins are now fingered tremolo in half notes D# to E, then E# to F#. Celli are descending bowed trem, etc.

Bar 31 = The english horn comes into play with descending quarter notes, joined soon by the bass clarinet. Etc.

****

Reel 5 pt 2 [Hugo's Arrest] 16pp., 64 bars. Scene: Hugo argues with people in town. When he hears that there will be a multiple of people descending on Fatima, he gets a money-making idea which he discusses with Antonio, Lucia's father. Then Hugo is arrested by a policeman, serving a warrant from the Administrator.

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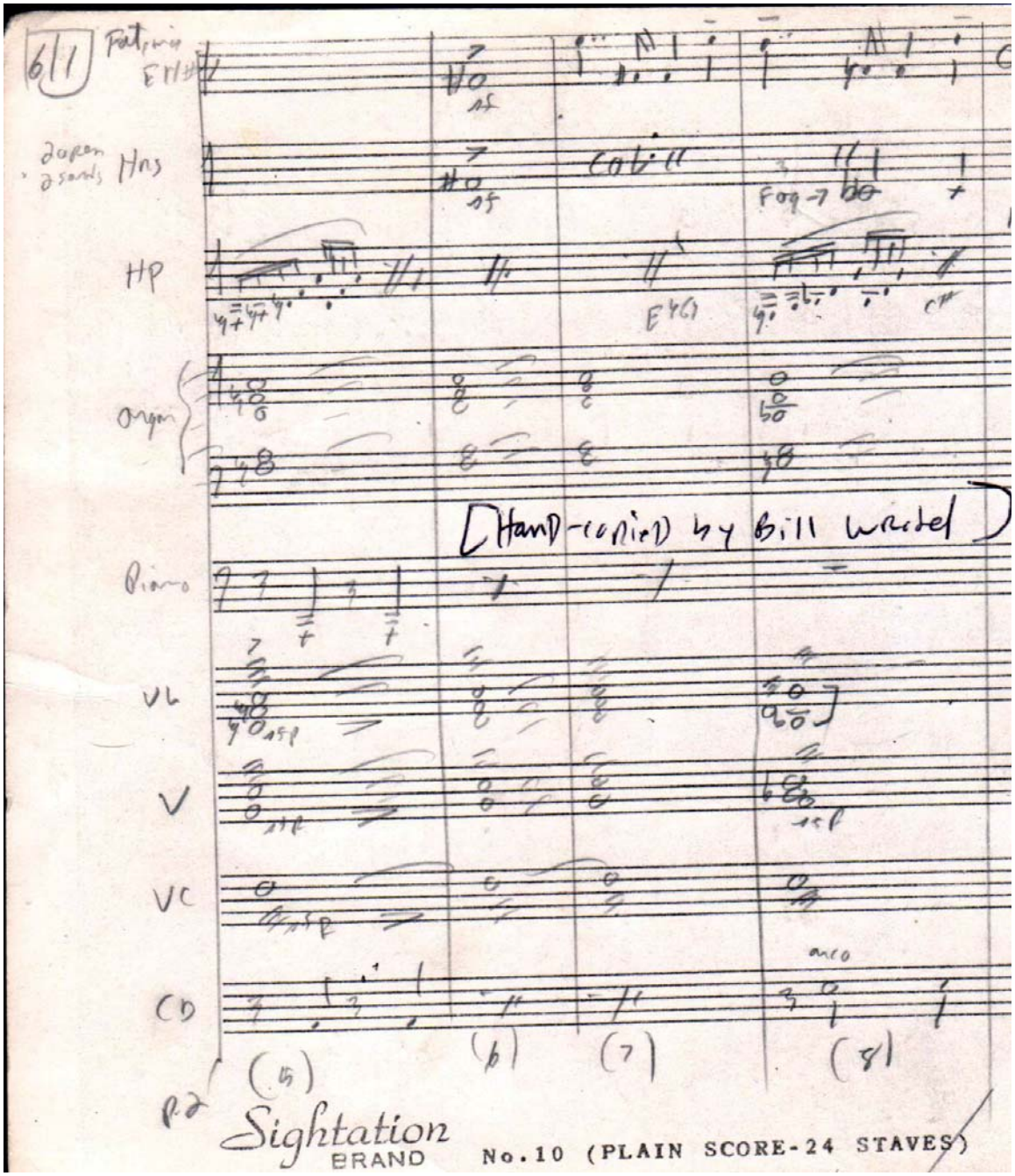


[Image above hand-copied by Bill Wrobel]

Reel 6 pt 1[Restless Sleep] *Quasi agitato* in Cut time, 13 pp., 49 bars. Scene: Lucia is tossing and turning in her sleep. She goes to her mother for comfort.

Bar 1 = the strings (12 violins, etc.) are now sordini (muted) bowed tremolo *sfp* on the G minor 2nd inversion whole note chord (D/G/Bb). The organ (on the vox humana or string stop mode) plays whole notes G/Bb/D/G/Bb. The basses are pizzicato, and the

piano plays quarter notes G on the 2nd and 4th beats. The harp plays two eight-note figures in 16th notes per bar (G/Bb/D/G/Bb back down to D, up to G and Bb). The
gong, after a quarter rest, plays a half note, then a quarter note, repeated next several bars.

Bar 2 = Strings etc play Ab major 7th chord 2nd inversion (Eb/G/Ab/C).

Bar 3 = C# minor 2nd inversion chord (G#/E/C#).

Bar 4 = F# minor 2nd inversion (C#/F#/A).

Bar 5 = D minor chord (D/F/A) tied thru Bar 7.

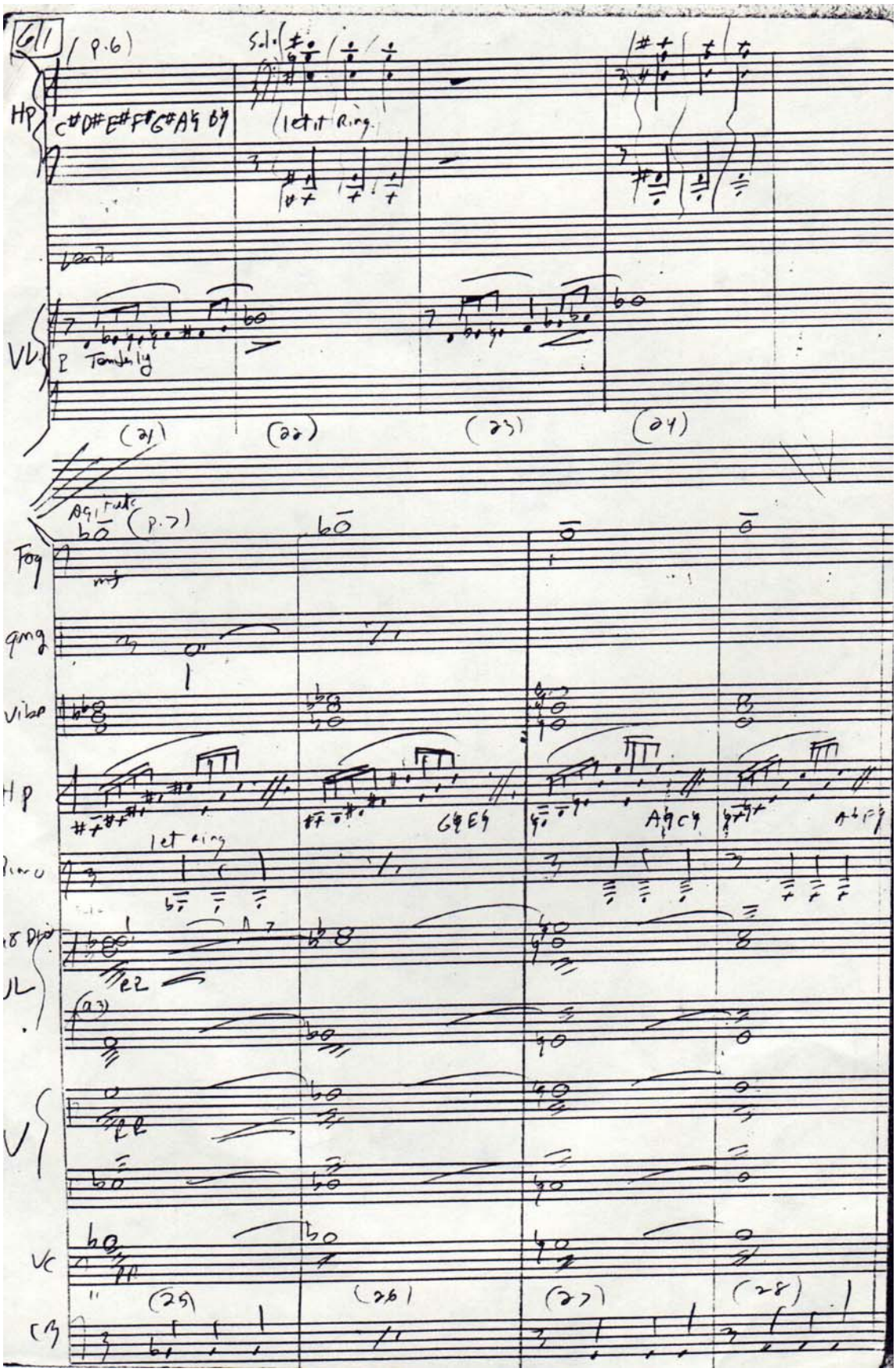
Bar 6 = English horn and 4 horns (2 open, 2 sordini) play small octave whole note B [written Line 1 F#].

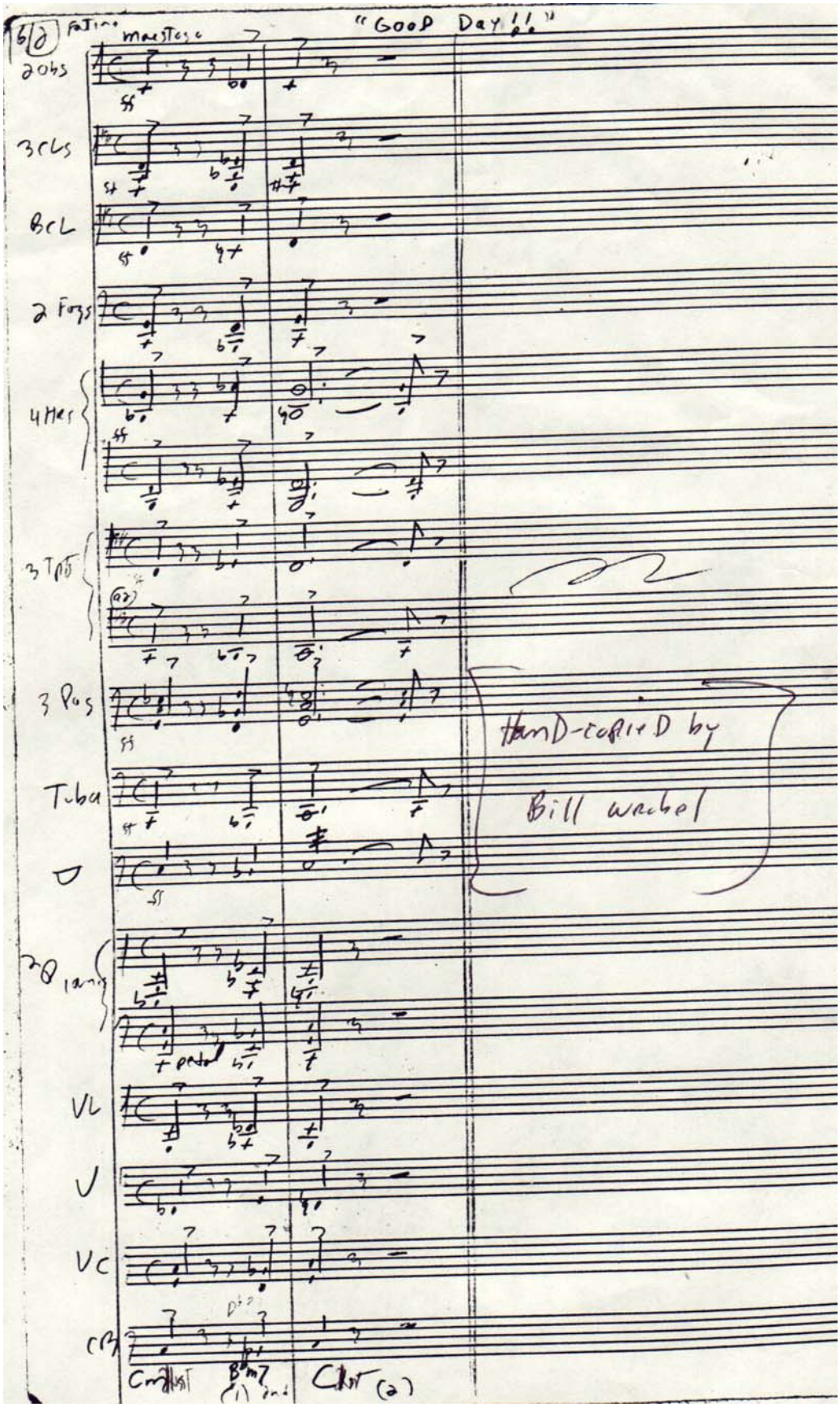
Skipping to Bar 21, the solo violin plays, after an 8th rest, *p* "tenderly" rising 8th notes D-Eb-E to F quarter note to 8th notes F#-G to (Bar 22) Bb whole note. After a quarter rest, the harp plays arpeggiando (vertical wavy line gliss) quarter note chord C# Dominant 9th (C#/E#/G#/B/D#).

Bars 23-24 = After an 8th rest, the solo violin plays the same pattern as before, but with notes D-Eb-E-F, Gb-Ab to (Bar 24) Db whole note. After a quarter rest, the harp responds with three wavy gliss B Dom 9th chords (B/D#/F#/A/C#).

Starting on Bar 42, the tempo-marking is *Andante* as the scene changes to a mob in front of the town church: "Give us back our church!" Father Ferreira intervenes. The Pos/harp/piano play the G minor 1st inversion whole note chord (Bb/D/G) tied to next bar. The english horn/clarinets/strings play the Priests motif. So, after an 8th rest, low 8th notes G-A-Bb, Bb-Bb-Bb-Bb to (Bar 43) Bb-C-Bb-A to quarter notes A to G held fermata.

[Image below is my hand-copy of a section of Reel 6 pt1]


6/1
(p.6)
Solo
Hp
C#D#E#F#G#A♮B♮
let it Ring
Lento
VL
P Tamberly
(21)
(22)
(23)
(24)
Agitato
(p.7)
Fog
mf
gong
vibe
Hp
let ring
G♮E♮
A♮C♮
A♭F♮
Piano
VL
(a3)
V
VC
(25)
(26)
(27)
(28)
CB


"Good Day!!"
2 Obs
3 Cls
Bcl
2 Fags
4 Hrs
3 Tpts
3 Pos
Tuba
D
2 Perc
Vl
V
Vc
Cb
hand-copied by
Bill Wachel

Reel 6 pt 2 ["Good Day!"] *Maestoso* in C time, 2 bars, : 07. The cue sheets titles it "Exit." Scene: Father Ferreira is in his office speaking with the Administrator and his aide. the Administrator finally ends the conversation with "It is now in your hands. Good day!"and slams the door behind him.

I love this short cue scene and the terrific essence of power and potency it conveys. Very dramatic for a tiny cue! 2 oboes/3 clarinets/bass clarinet/2 Fags/4 horns/3 trumpets/3 Pos/tuba/timp/2 pianos/strings. Immediately after the Administrator exclaims "Good Day!" the orchestra play ff a C minor 1st inversion chord rinforzando (Eb/G/C), followed by two quarter rests. Then on the 4th beat you have the Bb minor 7th quarter note 1st inversion chord (F/Ab/Bb/Db) to (Bar 2) the C major 1st inversion chord (E/G/C). All the instruments are quarter note rinforzando except the brass and rolling timp which are half note dotted tied to 8th note rinforzando, followed by an 8th rest.

[added material 4-3-12 :] Specifically two oboes play *ff* middle C rinforzando-marked quarter note (followed by two quarter rests) to Db rinforzando quarter note to (Bar 2) C rinforzando quarter note (followed by a quarter and half rest). Three clarinets play small octave E/G/middle C quarter notes to F/Ab/Db quarter notes to (Bar 2) E/G/C quarter notes in this same rest pattern. The bass clarinet plays middle C to small octave Bb to C notes in the same pattern. Bassoons play Great octave C/G to Contra-octave Bb/Great octave F to (Bar 2) C/G quarter notes in this rest pattern.

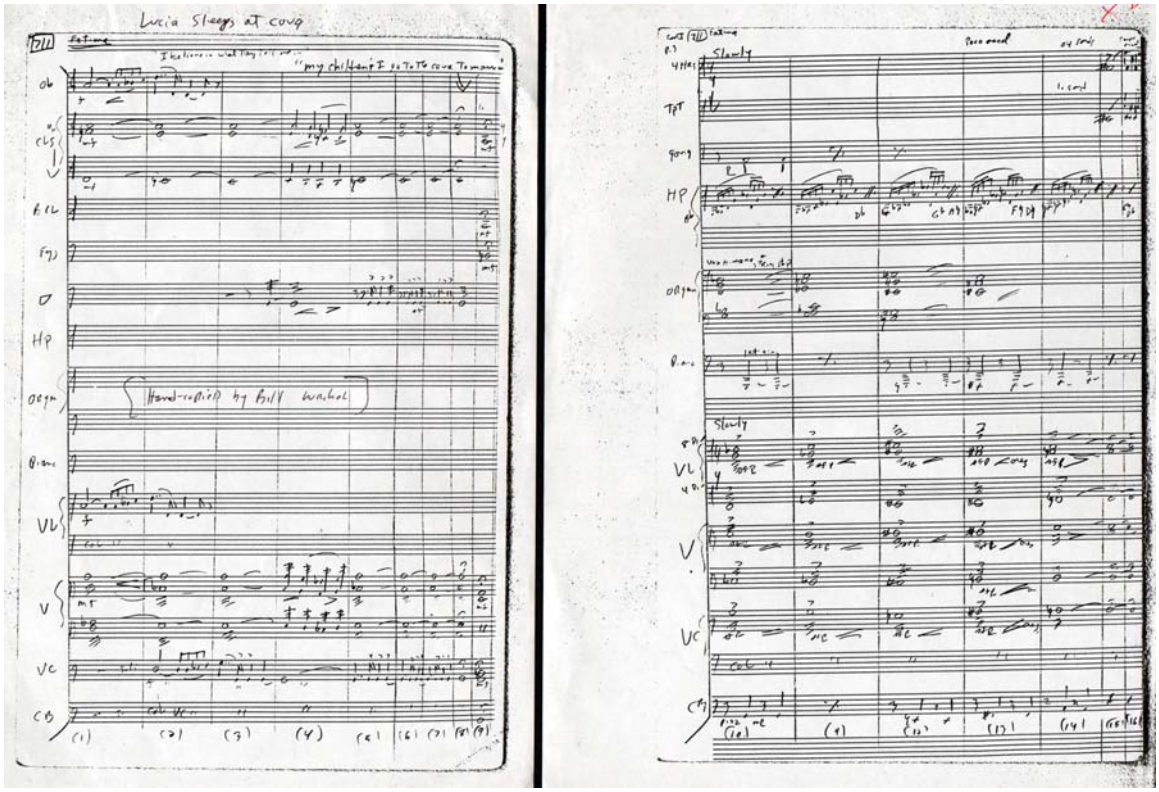
Four horns play Great octave C/small octave Eb/G/middle C rinforzando quarter notes (followed by two quarter rests) to Bb/small octave F/Ab/Line 1 Db quarter notes to (Bar 2) Great octave C/small octave E/G/middle C dotted half notes tied to 8th notes (followed by an 8th rest). Trumpet I plays middle C quarter note (followed two quarter rests) to Db quarter note to (Bar 2) C dotted half note tied to 8th note. Trumpets II-III (lower staff) plays small octave G quarter note (followed by two 8th rests) to Ab [written Bb] quarter note to (Bar 2) G dotted half note tied to 8th. Three Pos play *ff* Great octave G/small octave C/Eb rinforzando quarter notes (followed by two quarter rests) to F/Bb/small octave F quarter notes to (Bar 2) G/small octave C/E (natural) dotted half notes tied to 8th notes. The tuba plays Great octave C quarter note to Great octave Bb quarter note to (Bar 2) C dotted half note tied to 8th note in the same rest pattern.

The timp beats small octave C quarter note (followed by two quarter rests) to Great octave Bb quarter note to (Bar 2) C dotted half note rolled and tied to 8th note. Two pianos play Great octave (pedal) C/F/small octave C/Eb/G/middle C quarter notes (followed by two quarter rests) to Contra-octave Bb/Great octave E/Bb/F/Ab/Line 1 Db quarter notes to (Bar 2) C/G/small octave C/E/G/middle C quarter notes (followed by rests).

Violins play small octave G/middle C rinforzando quarter notes (followed by two quarter rests) to Ab/Line 1 Db quarter notes to (Bar 2) G/Line 1 C quarter notes followed by rests. Violas play this pattern on small octave Eb to F to (Bar 2) E quarter notes. VC play this on Great octave G/small octave C quarter notes to F/Bb quarter notes to (Bar 2) G/small octave C quarter notes. CB play small octave C rinforzando quarter note (followed by two quarter rests) down to Bb rinforzando quarter note to (Bar 2) small octave C rinforzando quarter note (followed by a quarter and half rest).

****

Reel 7 pt 1 [Lucia Sleeps at Cova] 12pp., 48 bars. Scene: The two families discuss recent events. The father of the Morto children says, "They saw the Lady; the priest did not. I believe what they tell me." Then the scene changes to later that night when Lucia's restless sleep prompts her to run in the dead of night to the cova and appeal to the Lady. She falls asleep, crying.



[above image was hand-copied by Bill Wrobel]

Bars 1-9 = Family pow-wow scene. The oboe and violins play the Vision theme, Line 1 half note A tied to 8th note, followed by ascending 8th notes A-Bb-Line 2 C to (Bar 2) D double dotted quarter note down to D 16th octave lower, etc. The violas are bowed whole note tremolo on C minor triad (Line 1 C/Eb/G) to (Bar 2) G minor 1st inversion (Bb/D/G).

In Bar 2, the celli and basses play the exact same two-bar motif, starting it in the middle of the motif (still being played by the oboe and violins).

Bar 4 = The violas play descending quarter note chords bowed trem.

Bar 9 = The scene ends with the clarinets/bass clarinet/Fags/violas/VC/CB playing the combined sound of G major (G/B/D).

Bar 10 = The cue changes to "Slowly" in 4/4 meter. Lucia is tossing and turning in her bed. Same pattern as in reel 6 pt 1, again starting in the G minor 2nd inversion (D/G/Bb) bowed trem of the strings. The harp again plays two 8 note figures in 16th notes, etc. This segment of music runs for 20 seconds, followed by Max's arrangement of "Ave Maria" by Bach-Gounod for 51 seconds, and then "Tis the Month of Our Mother" for 48 seconds. The medley ends with an "Amen" motif for 10 seconds as a crowded village scene is shown.

****

Reel 7/2-8/1 [Crowd at Cova] *Molto agitato* in C time, 20pp., 80 bars. Scene: A crowd develops at the cova. Workers start to erect a wooden arch over the little tree when they discover Lucia asleep (end of page 6 in the cue).

The Lucia Theme is played for 41 seconds. 3 flutes/2 oboes/violins start the melody right after the trombones etc sound the Eb minor whole note chord (Eb/Gb/Bb). After an 8th rest, the melody line plays rising 8th notes Bb-Cb-Db to D quarter note, followed by Eb/F 8th notes to (Bar 2) Gb whole note.

Bar 2 = The english horn/clarinets/bass clarinet/organ/violas/celli play that same pattern.

Bar 3 = The violins etc take over the melody line again, exactly as in Bar 1.

Bar 4 = Instead of the Gb whole note, the violins play Bb whole note, etc. etc.

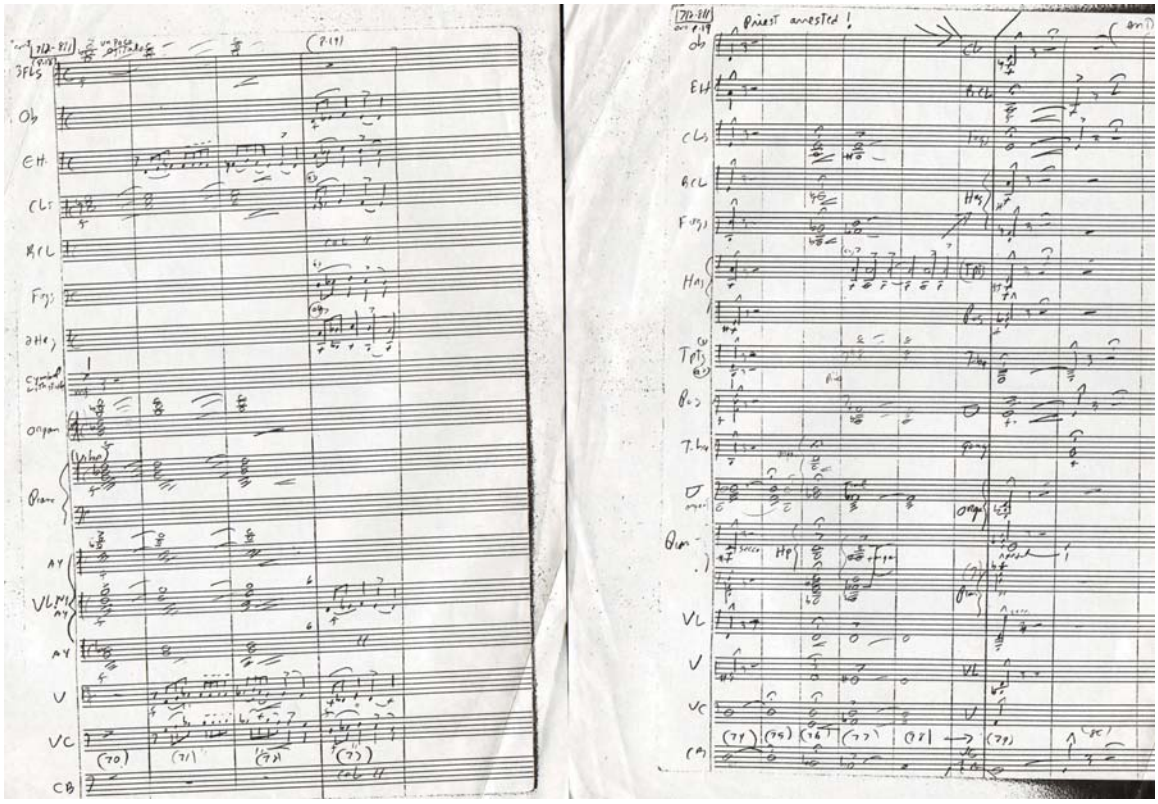
Bar 18 = The cue changes to Andante in 3/4 time, playing Max's arrangement of the Credo for 25 seconds as the woman instructs the workers where to put the arch. The harp strums an E minor sound, wavy gliss (actual notes E/B/E, G/B/E/C). The english horn and violins play the melody line.

Bars 26-32 = The strings and organ start playing the Amen figure in Bar 26, then the harp joins in Bar 27, etc. the figure is played in A Dominant 9th (A/C#/E/G/B) half note chord to B minor (B/D/F#). The low B is played as a whole note by the CB and bass clef organ.

Bars 33-40 = A faster notational variation of the Lucia Theme is played within the B minor chord framework (B/D/F#). The high woodwind/organ/piano/strings play the theme, after a 16th rest, with 16th notes B-D-C# to B 8th dotted to A-G# 32nd notes to A half note. Then the bass clarinet/Fags/brass/CB play three rinforzando 8th note chords B minor (B/D/F#) to F# minor (F#/A/C#) and back to B minor.

Bars 41-50 = The frantic mother motif then comes into play for 19 seconds as Lucia's mom wedges through the over-powering crowd milling around Lucia. The horns/trumpets play a rapid triplet chord figure (four triplets per bar) in F# half-diminished mode (F#/A/C/E). The woodwind/Pos II & III/tuba/organ/piano/strings play the motif, F# half note tenuto to rising tenuto quarter notes G to A to (Bar 42) G to F# quarter notes tied to 8th note, etc. The harp plays ascending/descending 16th notes, six 16th notes per figure, 4 figures per bar. So ascending notes C-A-E-A-C-E, descending notes F#-E-C-A-E-A (repeated same bar).

Bar 51 = The cue changes to "poco meno" as mother says, "Oh, my darling, why did you run away from home?!" The violins are unison on C# whole note tied to next bar. Violas are bowed trem D major 2nd inversion (A/D/F#). The bassoons and celli play the melody line. Etc.



[image above of Reel 7 pt 2-8 pt 1 hand-copied by Bill Wrobel]

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Reel 8 pt 2 [Father Ferreira Arrested] *Un poco agitato* in C time, 13 bars, : 24. Scene: Father Ferreira begs the crowd to disperse. The Administrator arrives and has him arrested.

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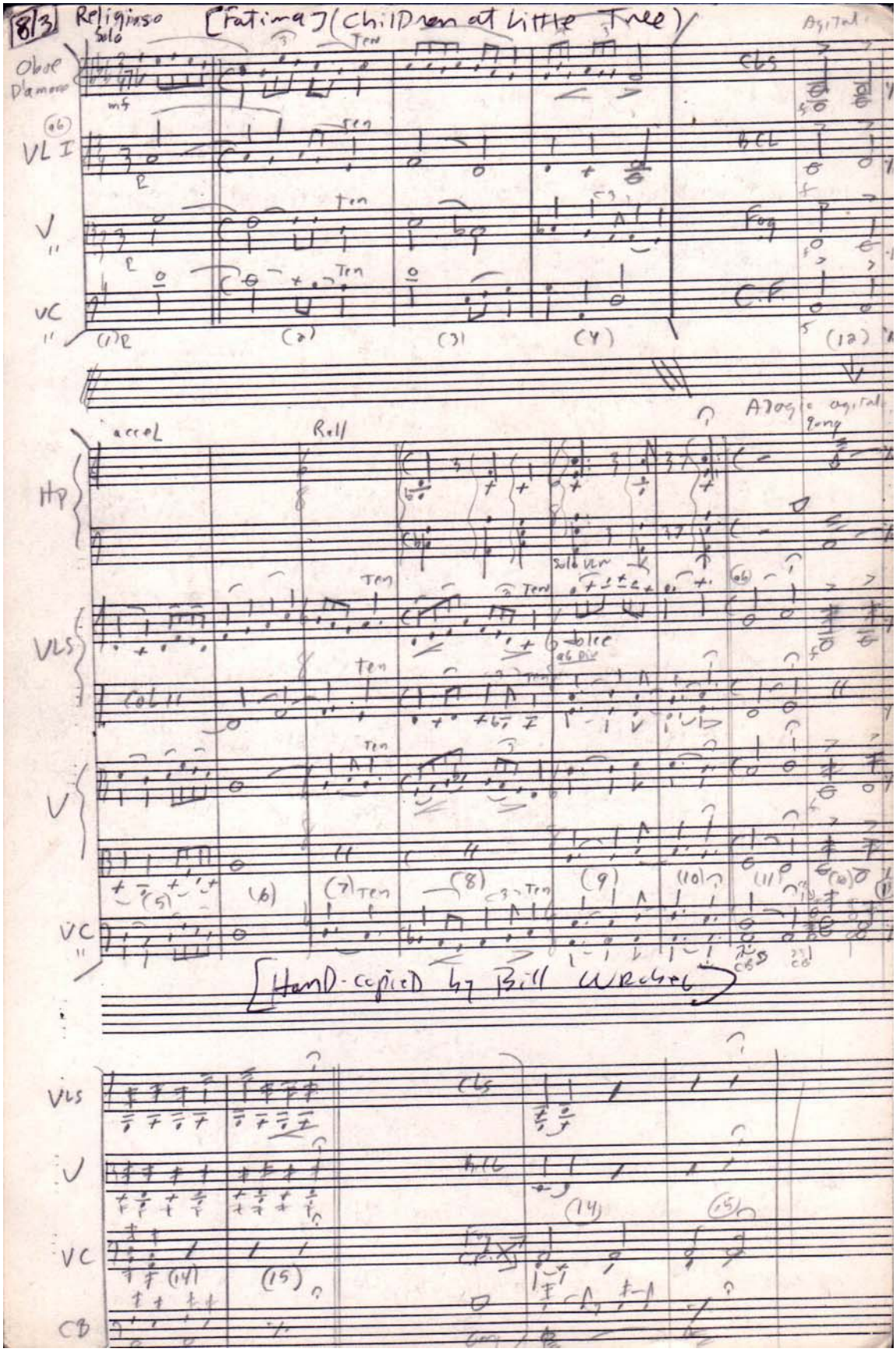

8/3 Religioso
[Fatima] (Children at Little Tree)
Oboe D'amore
VL I
V
VC
Cbs
BCL
Fog
C.F.
Adagio agitato
accel
Rall
Hp
VLS
V
VC
[Hand-copied by Bill Wrobel]
VLS
V
VC
CB

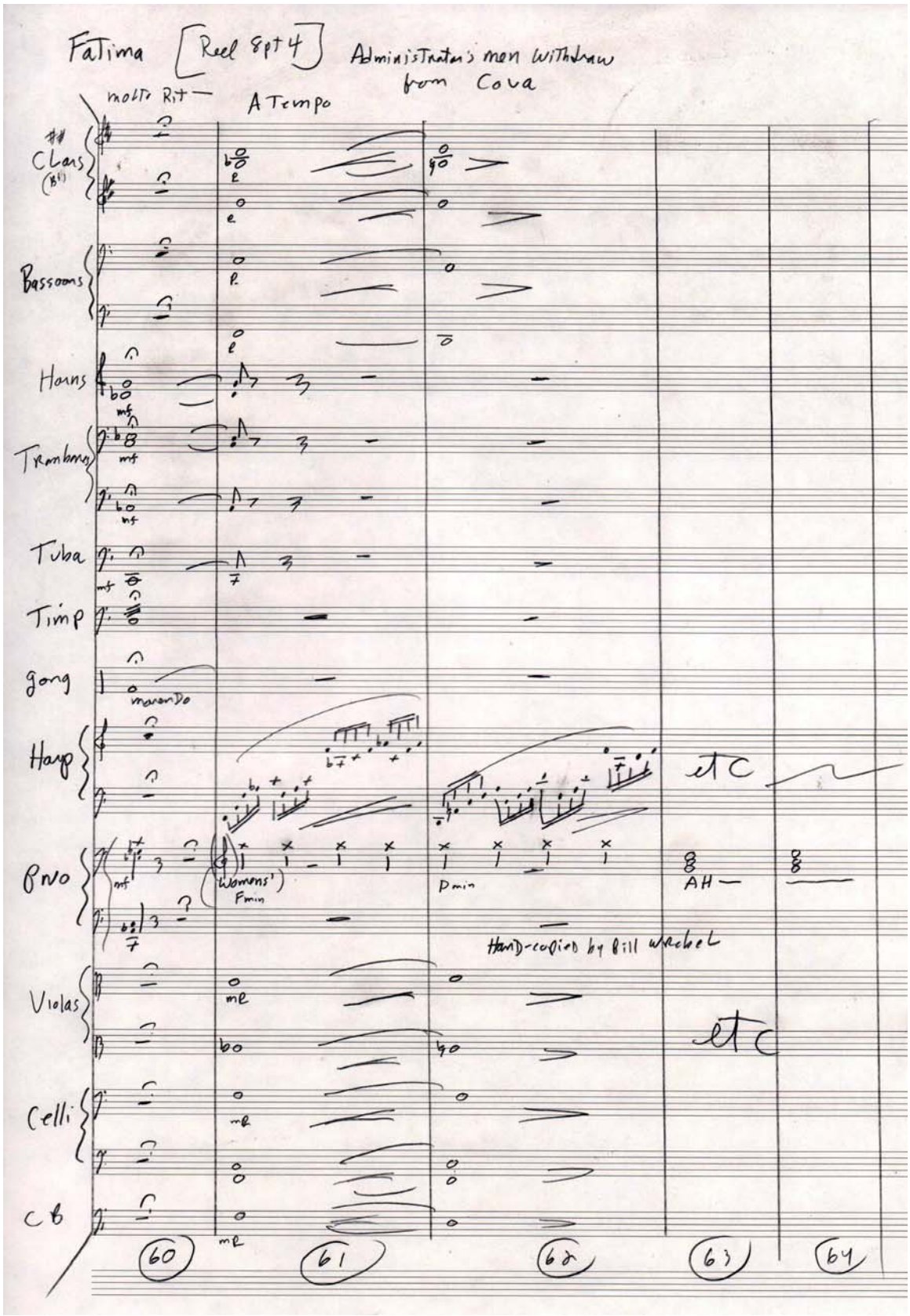
Reel 8 pt 3 [Children at Little Tree] *Religioso* in 3/4 time, 4pp., 15 bars. Scene: The children kneel at the little tree. Max arranges the Credo for 44 seconds. Six violins I, violas and celli play as the oboe d' amore (key signature of three flats) takes center stage. In Bar 5 the violins are tutti.

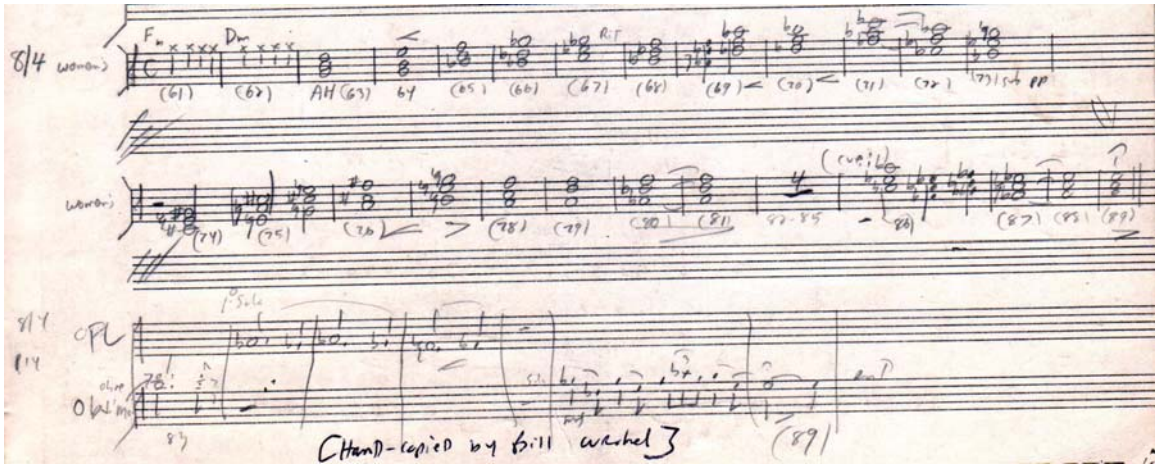
Bars 12-13 = The cue changes to *Adagio agitato* in C time as the Administrator orders the Captain of police to have his men disperse the crowd by force. The gong and timp roll (timp on Great octave whole note A). The strings play the Amen figure bowed trem, half note G Dominant 7th chord 1st inversion (B/D/F/G) to half note A minor chord 1st inversion (C/E/A). Repeated next bar.

Bars 14-15 = Same chords played but now notationally by four quarter notes, last note held fermata. The clarinets/bass clarinet/Fag/C.F. also play that pattern.

****

Reel 8 pt 4 [Mounted Police vs. Crowd] *Agitato* in 2/4 time, 15pp., 89 bars. Scene: The police on their horses attempt to intimidate and disperse the crowd, but it backfires: the police themselves are being mobbed. The Revolt motif is played to full hilt, largely coma sopra from Reel 1 pt 2.


Fatima [Reel 8pt 4]
Administration's men withdraw from Cova
molto Rit—
A Tempo
Clars (B♭)
Bassoons
Horns
Trombones
Tuba
Timp
gong
maximo
Harp
etc
Pno
(Womens')
Fmin
Dmin
AH—
Hand-copied by Bill Wrobel
Violas
Celli
Cb
60
61
62
63
64



Bar 60 = "molto rit" as the Administrator's men retreat from the cova. The combined notes of the horns/Pos/tuba/timp/piano play the Ab Dominant 7th chord (Ab/C/Eb/Gb), though primarily in the 3rd inversion (Eb/Gb/Ab/C).

Bar 61 = "A tempo" as the clarinets/Fags/violas/VC/CB play whole note F minor 1st inversion chord (Ab/C/F). The harp plays legato 16th notes mp(notes F/C/F/Ab, F/C/Ab/C, etc). Lucia asks, "Are you there, our Lady?" 3 flutes join in playing the G major chord (G/B/D) in Bar 63 to E minor 1st inversion (G/B/E). The women's chorus also joins in thru Bar 85.

The following is a bar-by-bar breakdown of the women's chorus triadic notes:

Bar 65 = Bb major (Bb/D/F)

Bar 66 = Gb major 1st inversion (Bb/Db/Gb)

Bar 67 = C Diminished (C/Eb/Gb)

Bar 68 = Bb minor (Bb/Db/F)

Bar 69 = Quarter rest, followed by the Db major 2nd inversion quarter note chord (notes Ab/Db/F) to half note Db major root position (Db/F/Ab)

Bar 70 = Whole note chord Bb minor 1st inversion (Db/F/Bb)

Bar 71 = Unusual whole note chord Fb major (Fb/Ab/Cb)

Bar 72 = Whole note Fb major 2nd inversion (Cb/Fb/Ab)

Bar 73 = Whole note chord Eb minor 2nd inversion (Bb/Eb/G). Here the Lady says, "I ask that you be consecrated to the Virgin Mary..."

Bar 74 = After a half rest, the chorus sings a low half note C# minor triad (C#/E/G#). The C# is middle C#.

Bar 75 = Half note A major 2nd inversion (E/A/C#) to half note C# Diminished 2nd inversion (G/C#/E)

Bar 76 = Whole note F minor 1st (A/C#/F#)

Bar 77 = Whole note E minor 2nd inversion (B/E/G)

Bar 78 = Whole note F major 1st inversion (A/C/F)

Bar 79 = Whole note D minor 2nd inversion (A/D/F)

Bars 80-81 = Whole note Db major 2nd inversion (Ab/Db/F) tied to next bar.

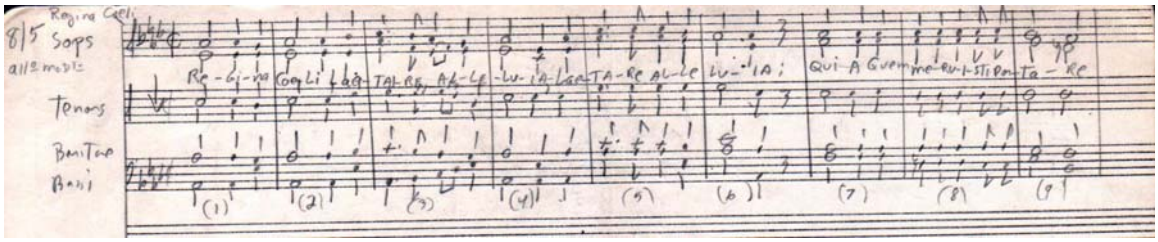
Bar 82 = The crowd discuss what they think they hear as being a weird silence: "The whole earth is still." The strings are bowed tremolo Cb major (Cb/Eb/Gb). The

harp and celeste is bisbigliando, descending notes (treble clef) Gb-Eb-Cb, ascending notes (bass clef) Cb-Eb-Gb. The vibe strikes Cb major 7th chord 3rd inversion (notes Bb/Cb/Eb/Gb). Etc.

Bars 88-89 = The solo oboe d'amore plays Max's arrangement of "Tis the Month of Our Mother." The organ and strings are fermata on Ab major (Ab/C/Eb). The solo cello plays quarter notes Eb to Ab. The vibe and bell strike a rising Ab half note.

****

Reel 8 pt 5 ["Regina Coeli"] *Allo modto* in Cut time. Key signature of Ab major (4 flats). Scene: Lucia starts to sing "Regina Coeli" and the crowd en masse join in. The music is sung by the mixed chorus, starting with the Ab major half note chord (Ab/C/Eb).



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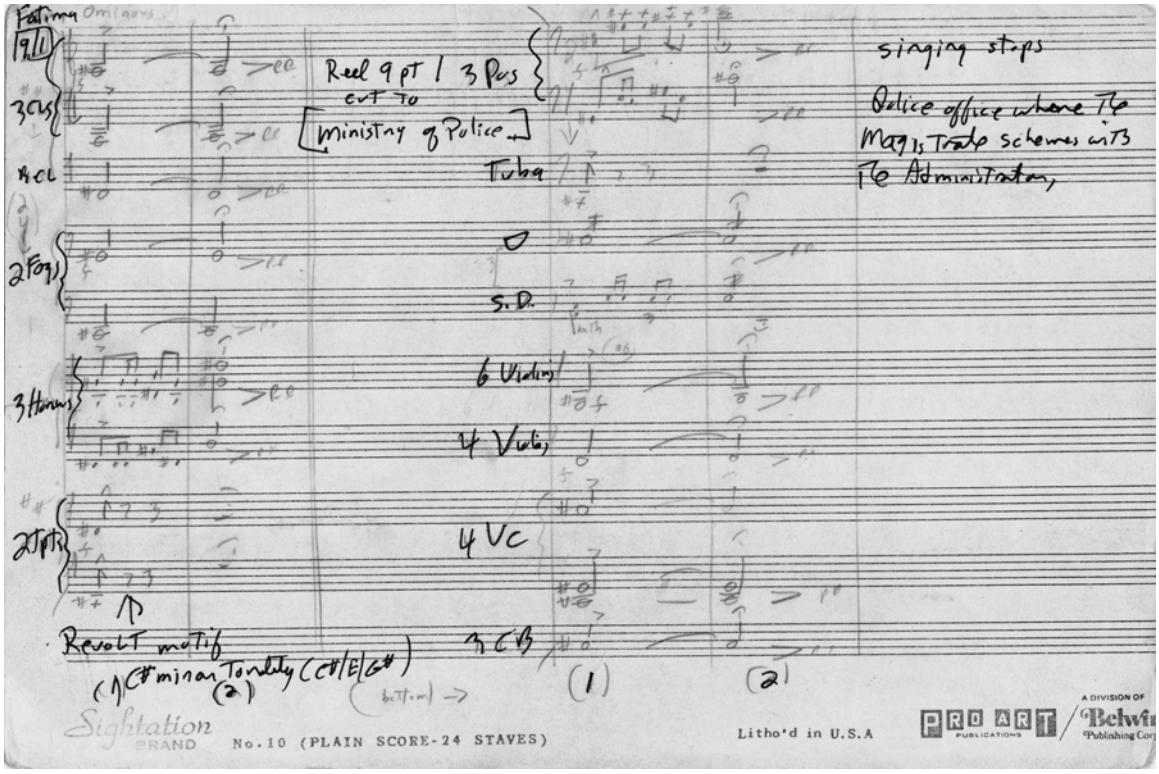
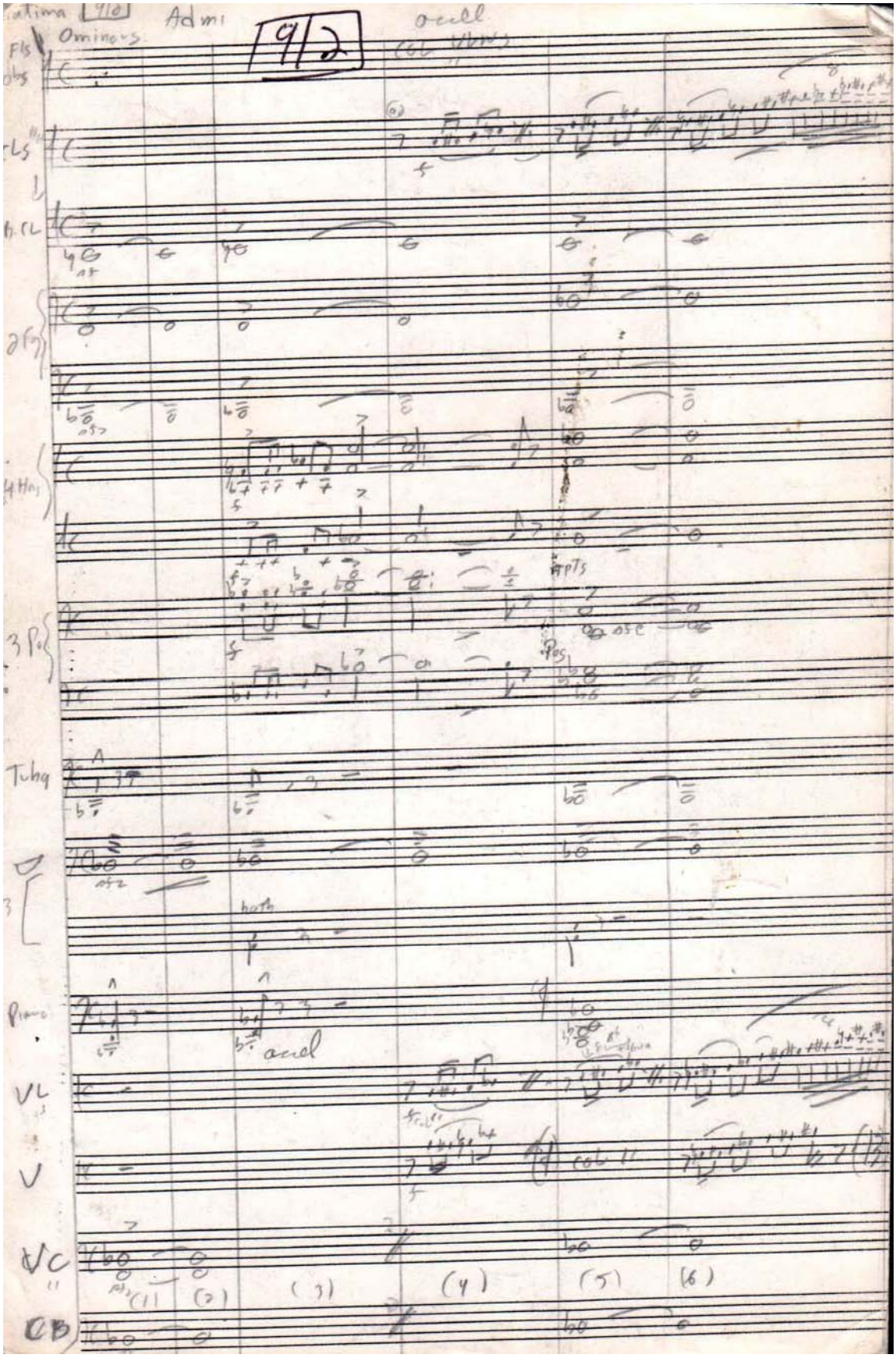
Reel 9 pt 1 [Ministry of Police] *Ominous* in 2/4 time, 2 bars, : 06. Scene: The singing stops and the scene switches to the Ministry of Police where a plan is proposed by the Magistrate (Carl Milletaire) to the bumbling Administrator. The Revolt motif is dramatically played as the Ministry of Police building is shown.

The clarinets/bass clarinet/Fags/strings combined play the half note C# minor chord (C#/E/G#) tied to next bar. Specifically 3 CB play small octave C# rinforzando half note tied to half note held fermata in Bar 2. Two VC play similarly while other two other celli (bottom staff) play Great octave C#/G# tied half notes. Four violas play small octave E tied half notes. Six violins (and clarinet I) play small octave G# half note forte tied to half note next bar > *pp*. The trumpets play a forced 8th note dyad only in that cue (small octave G#/middle C#); tuba on Great octave C# rinforzando 8th followed by rests. The horns and trombones play the Revolt motif in C# minor 2nd inversion 8th note chord (G#/C#/E) up to two 1st inversion 16th note chords (E/G#/C#) up to G#/C#/E 8th notes, back down to 1st inversion (E/G#/C#) up to (Bar 2) high notes C#/E/G#. The timp rolls on small octave C# half note tied to Bar 2.



[Image above is my hand-copy of Reel 9 pt 1]

[Below is my image of Reel 9 pt 2]:


Ominous
Admi
9/2
Tuba
Piano
VL
V
VC
CB
(1)
(2)
(3)
(4)
(5)
(6)

Reel 9 pt 2 [No Ride to Cova] *Ominous* in C time, 15pp., 75 bars. Scene: The Administrator uses deception to fool the parents to let him take the children allegedly to see the Bishop at Father Ferreira's church. Actually he is taking them in his car to the police station for interrogation.

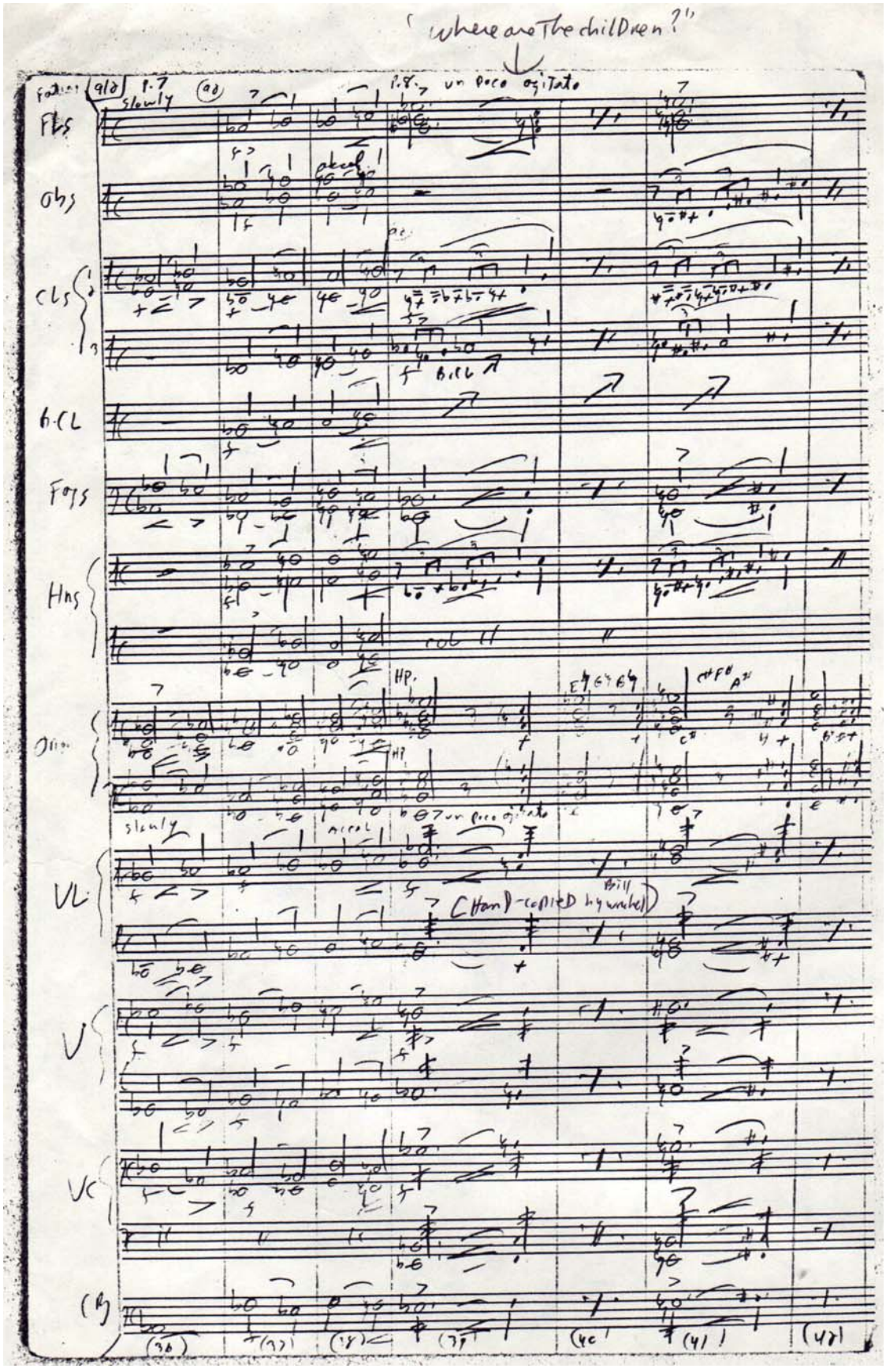
The Revolt motif is played again, this time starting on the Bb minor 1st inversion chord (Db/F/Bb). The timp rolls on whole note Bb. Celli play dyad whole notes F/Bb, etc.

Bars 4-6 = The clarinets/violins/violas play the extension of the motif, finally making a sweep of rising 32nd notes to Bar 7 where the sprightly Children theme is reinstated for 30 seconds as the children enjoy the ride. The Revolt theme is played again for 8 seconds as the children realize that they are not going to the church as promised. The cue ends at the police station, and the Revolt motif is played by the lowest register of the strings in the last two bars.

[Image below is my hand-copy of Bars 36-42 of Reel 9 pt 2]

In the trailer of the movie (see link below) you can hear this section of Reel 9 pt 2 at around the 1:18 point for several sections.

https://www.youtube.com/watch?v=CLNWa95jJbM


"where are The children?"
Fatima
Flts
Obs
Cls
B.Cl
Fags
Hns
Orn
VL
V
Vc
Cb
slowly
un poco agitato
Bill
(Hand-copied by wrinkel)

****

Reel 11 pt 1 [Hugo Sells Rosaries] *Modto giocoso* in 6/8 time, 3pp., 16 bars, : 30. Scene: Hugo is at the roadside pitching special rosaries to the passing stream of pilgrims to the cova, this the day of the promised miracle. The flute/piccolo/oboe/celeste and cued in clarinet play the Hugo theme. In the grace bar, four 32nd notes sweep up (Eb-E-F-F#) to (Bar 1) G 8th-dotted note to staccato A 16th to B 8th, etc. The harp plucks the C major chord. The organ plays with an interesting sound (Harmonium color). The strings are pizzicato.

****

Reel 11 pt 2 [Advent of Miracle] *Appassionato* in C time, 23pp., 114 bars. Scene: The Bishop interrogates Lucia and tries to have her admit she lied. Lucia cries, "I didn't!" The Bishop resignedly says, "It's no use." Max's arrangement of the Ave Maria by Bach-Gounod is played for 50 seconds, then the Credo for 18 seconds, and then a five second Amen figure in Bars 19-20, playing C# min (C#/E/A) half note chord to B minor 1st inversion (D/F#/B) etc.

The scene switches briefly to Hugo pitching his rosaries again. Then the children and family walk joyously to the cova, but storm clouds are suddenly forming. It starts to rain very hard, the day turning almost to night. Father Ferreira again tries to persuade the children to leave because it is already past noon.

****

Reel 12 pt 1 [The Miracle] *Religioso* in C time, 20pp., 77 bars. Scene: The cloud finally descends amid the unrest of the expectant crowd that demands an instant miracle. The Administrator and his aide are gloating in their car. Hugo tries to hold back the wrath of the angry, encroaching crowd. Then the miracle [solar phenomenon] occurs ("The sun is falling!").

The flutes/vibe/strings play whole note Eb major chord (eg., notes Eb/G/Bb/Bb/Eb/G of the violins) tied to next bar. The cymbals roll with soft sticks.

Bars 3-4 = The Lady appears. Here the oboe d'amore returns. The two harps and celeste are bisbigliando, descending notes Bb-G-Eb, rising notes Eb-G-Bb. The organ plays the Eb major whole note chord. The violins are fingered tremolo; the violas and celli are bowed trem, one-half ponticello. The sops and altos return to sing low whole note Eb major chord (Line 1 Eb/G/Bb) to (Bar 4) C minor 1st inversion (Eb/G/Line 2 C).

Bars 5-6 = Women's chorus sings whole note chord B major (B/D#/F#) tied to next bar (sung Line 1 F#/B/Line 2 D#).

Bars 7-8 = Women's chorus sings chords D major 1st inversion (F#/A/D) to its 2nd inversion (A/D/F#).

Bars 9-10 = Women's chorus sings chord C# major (C#/E#/G#) tied to next bar. The chorus is silent from Bars 11-25.

Bars 23-24 = Lucia pleads, "Holy Mother, you promised us a miracle." The chimes ring whole note C to half notes D down to B in Bar 24. The violins and violas are bowed tremolo on F major 2nd inversion (C/F/A/C) to (Bar 24) half note chords D minor

(D/F/A/D) to B half-diminished 1st inversion (D/F/A/B) as the Lady raises her left arm towards the Sun. Trumpet I is open; trumpets II thru IV are muted. Horns are open.

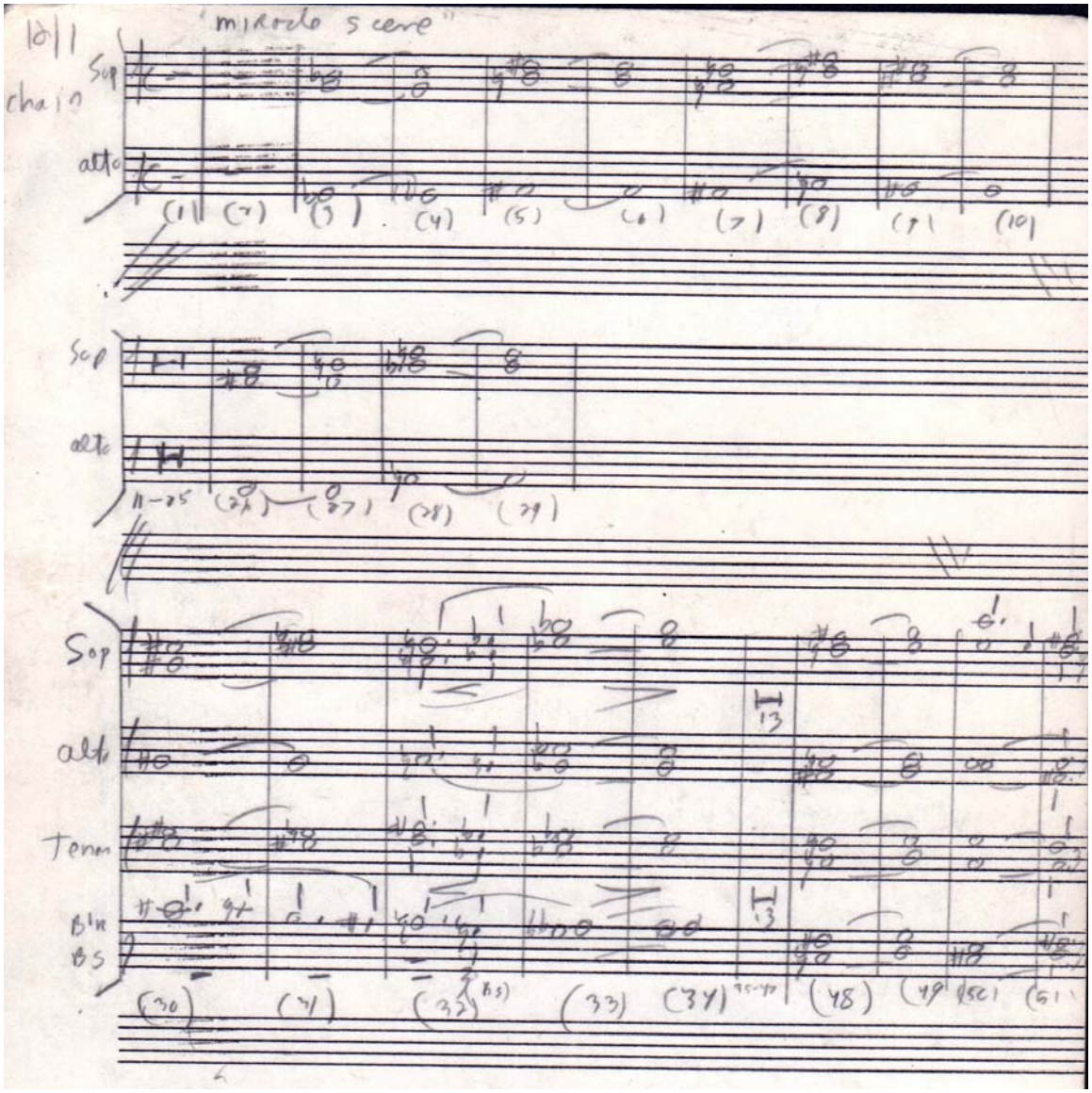
Bar 25 = B major whole note chord (B/D#/F#/B/D#) held fermata, etc.

Bars 26-27 ="Look at the Sun!" exclaims the crowd. The harp/celeste/piano is bisgigliando, descending 32nd notes F#-D-A-F#, ascending notes D-F#-A-D. Violins and violas are fingered tremolo. Violins I play half note dyad D/F# down to A/D, repeated again that bar. Violins II play half note dyad A/A (octave higher) with D/F#. Violas I play F# up with A; violas II D up with F#. Horns play D half dot note rinforzando C# half note to (Bar 24) B half dot note to A quarter note. After a quarter rest, the solo open trumpet plays quarter note A up to D half note. In Bar 24, after a quarter rest, F# quarter note up to B half note.

The women's chorus sing whole note chords D major (D/F#/A) to B minor 1st inversion (notes D/F#/B).

Bars 28-19 = Women's chorus sings Bb major 2nd inversion (F/Bb/D) tied to next bar. Etc.

Bars 30-31 = The singing is now augmented by the men's chorus, playing C# major (C#/E#/G#).



Bars 37-40 = The Panic motif. Here the flutes/oboes/clarinets play descending quarter note trills Ab/G/D/Eb. The strings play descending quarter notes similarly (no trill). Violins play a-flat'"/g'"/d'"/e-flat'". The harps play two sets of 24 rising rising and falling 32nd notes (rising notes G-C-Eb-G, C-Eb-G-C, Eb-G-C-Eb; descending notes G-Eb-C-G, etc).

Bar 38 = Descending quarter notes G-F-C#-D.

Bar 39 = Descending quarter notes A-G#-D#-E

Bar 40 = Descending quarter notes G#-F#-C #-D#.

The chorus is silent in Bars 35-47. In Bars 48-49, they sing D major (eg., women's chorus sings F#/A/D/F#) to E minor or notes (G/B/E/G) etc.

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Reel 12 pt 2 [Aftermath] 9pp., 35 bars. This is essentially the End Title which begins with Max's arrangement of the Ave Maria by Arcadelt for 50 seconds, then the Magnificant for 1:35, then the Ave Vera Virginitas by Des Pres for 38 seconds, and finally "Tis the Month of Our Mother" for 1:02. The last bars play the "Amen" figure.

Magnificent score! I hope some day it will be newly recorded for all to enjoy.

(*c*)copyright Bill Wrobel, Film Score Rundowns
Sunday, March 29, 1999 11:35 am PST.

[Edited with some material added Tuesday, April 3, 2012]
[Images and material added Sunday, January 17, 2016]

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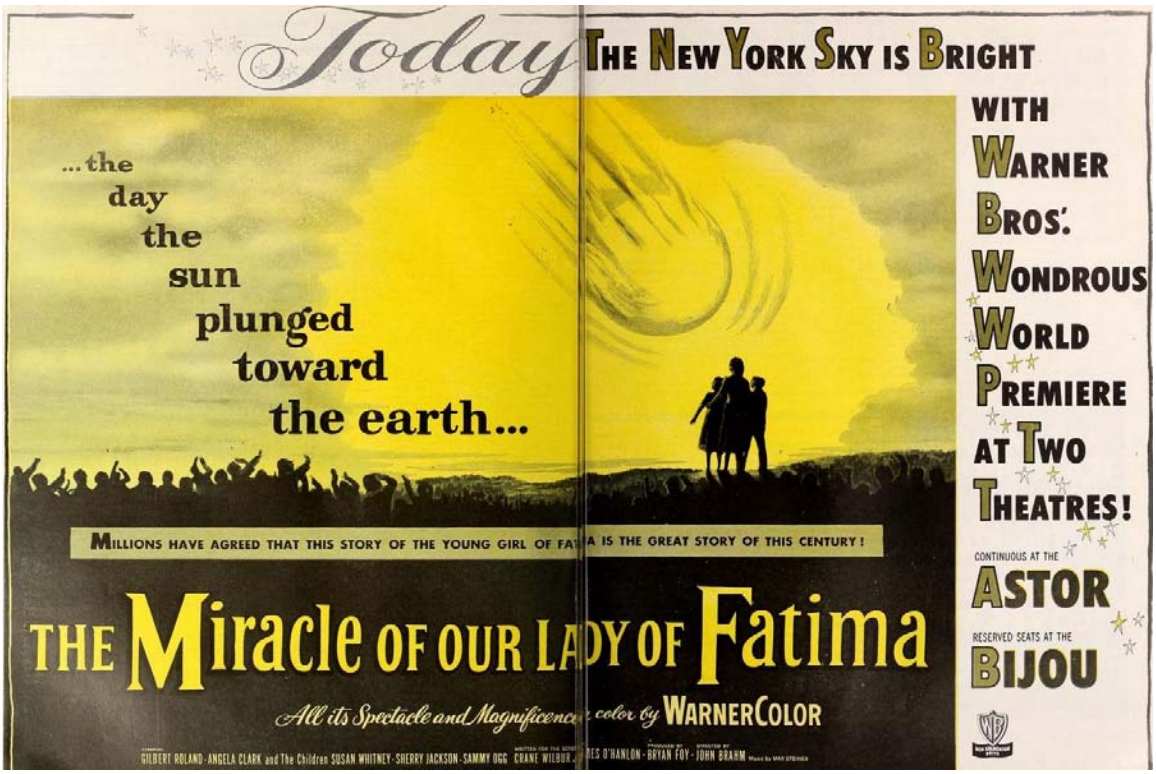
Today
...the day the sun plunged toward the earth...
MILLIONS HAVE AGREED THAT THIS STORY OF THE YOUNG GIRL OF FA
A IS THE GREAT STORY OF THIS CENTURY!
THE Miracle OF OUR LA DY OF Fatima
All its Spectacle and Magnificenc color by WARNERCOLOR
GILBERT ROLAND · ANGELA CLARK and The Children SUSAN WHITNEY · SHERRY JACKSON · SAMMY OGG
CRANE WILBUR
ES O'HANLON · BRYAN FOY · JOHN BRAHM
THE NEW YORK SKY IS BRIGHT
WITH WARNER BROS.' WONDROUS WORLD PREMIERE AT TWO THEATRES!
CONTINUOUS AT THE
ASTOR
RESERVED SEATS AT THE
BIJOU